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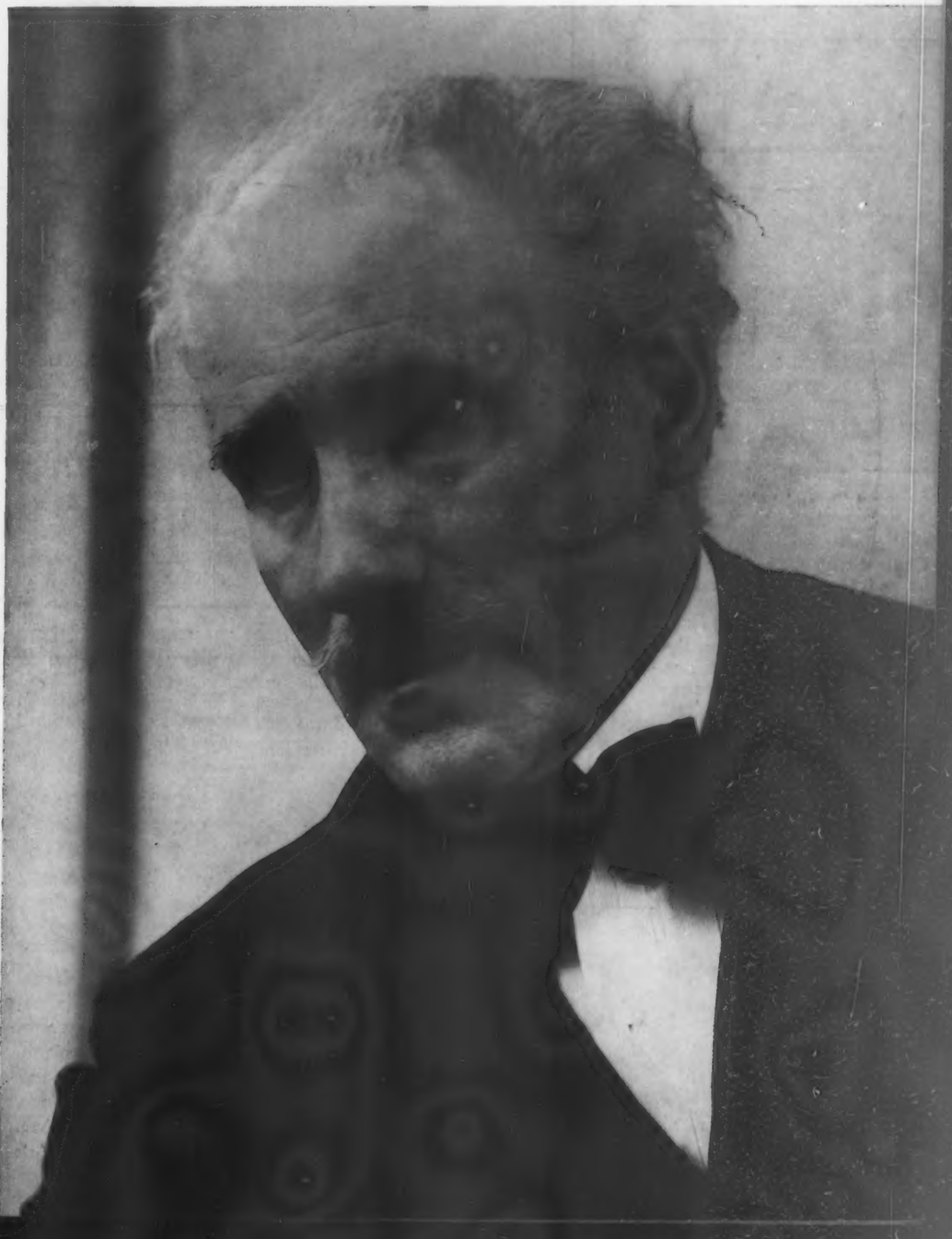


TOSCANINI

SEPTEMBER, 1943
20 cents

PRELUDE TO A NEW SEASON

Photo by Sol Libsohn

ALBERT SPALDING
is one of the ranking favorites with service men at the American Theatre Wing Stage Door Canteen in New York.

SGT. EUGENE LIST, PIANIST, AND HIS BRIDE,
Carroll Glenn, violinist, following their recent marriage in New York.

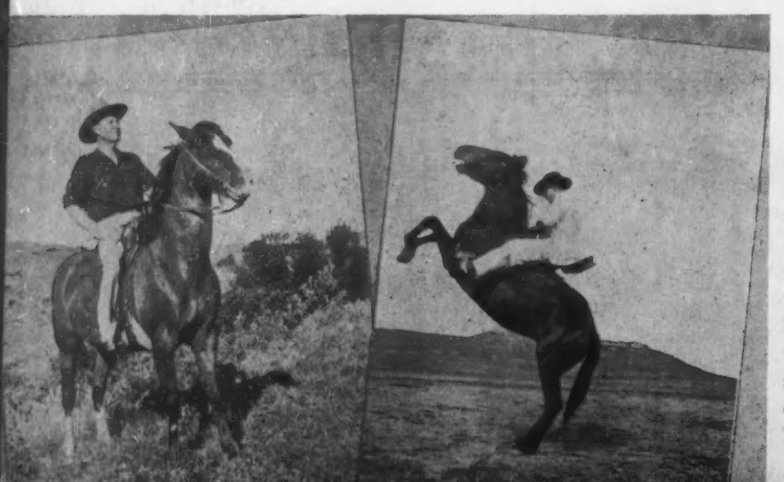
IN SUNNY CALIFORNIA.
Virginia Morley and Livingston Gearhart, duo-pianis resting at their ranch and working on an arrangeme for their appearance with Fred Waring.

MR. and MRS. JOSEPH SCHUSTER
resting after a tennis match at Coeur d'Alene, Idaho. The cellist and his wife summered on the Pacific Coast. Mr. Schuster also made a tour of Coast cities and Canada. He rejoins the Philharmonic as solo cellist on Sept. 26 under Golschmann's baton in the Sunday broadcast series.

Merrill Chase Studios

MUSIC SORORITY HEADS CONFER ON PLAN FOR VICTORY MUSICALES.
Left to right, Esther Cox-Karge, National President, Delta Omicron; Kathleen Davison, National President, Sigma Alpha Iota; and Ava Comin Case, National President, Mu Phi Epsilon, meeting in Chicago. Also active in planning the wartime project was Grace Ann Mattern, National President, Phi Beta.

FRIEDA HEMPEL and BROWNIE
summering at Fourth Lake, Hamilton Count where the diva rested preparatory to a bus season of engagements.



JOHN COLVILLE DICKSON ASTRIDE TOPSY-TURVY
near Glendive, Mont., where the Cleveland, Chicago and New York vocal teacher attended the marriage of his son, Colville, Jr., to Katherine Strowd. Rachael Van Cleve, soprano, from the Cleveland studio of Mr. Dickson, gave a recital on Aug. 23 in the Fine Arts Building.

SUMMER CLASS CONDUCTED BY ROBERT and GABY CASADESUS,
French pianists, at the Great Barrington School, in Massachusett

MUSICAL COURIER

Whole No. 3076 NEW YORK, SEPTEMBER, 1943 Vol. CXXVIII—No. 3

ITALY JOINS FAMILY OF FREE NATIONS; MUSICIANS REJOICE

Chicago Outlines Symphonic Riches

Defauw to Assume Baton of City's Orchestra, with Major Offerings

By RENÉ DEVRIES

Chicago

The outline of programs for the coming season of the Chicago Symphony Orchestra has now been fixed. A great line of continuity will carry the first to the last program, which will be devoted to the symphonic music of many schools and periods; the classics

DESIRE DEFAUW . . . takes up conductorship of the Chicago Symphony Orchestra.

to the romantics and from the modern to the contemporaries. Several first performances will take place. The season will be launched in Orchestra Hall, Oct. 14, with the new conductor, Désiré Defauw, making his formal bow.

Four "firsts" are included in the initial program, with Defauw occupying the podium for the first three concerts in the Thursday-Friday series and for the first of the Tuesday series. Associate Conductor Hans Lange is to direct the orchestra in the fourth Thursday-Friday pair. The opening program will be distinguished by the first performance of Dr. Frederick Stock's transcription of the Schubert String Quartet in C Major. Copland's Quiet City is to receive its Chicago premiere the following week

(*Please turn to page* 14)

Toscanini Marks Dawn of New Era For His Countrymen With Concert

NBC Photo

TOSCANINI LEADS "VICTORY CONCERT, ACT I"

Victory Concert No. 1! As the resounding notes of the opening of the Fifth Symphony came over the air, listeners everywhere thrilled to their significance. This was not just the repetition of a symphony. This was the musical celebration of the close of Act I in the greatest drama of history.

But what the listeners could not see, but could only sense from the exciting intensity of the music, were the reactions of the man holding the baton, Arturo Toscanini. They knew his all too familiar story . . . his hatred of Fascism from its very inception, his struggle against it, his refusal to play the Fascist anthem, his defense of persecuted refugee artists, and finally his own self-exile from the country he loves so much. And now he was on the podium, sending forth his triumphal answer to his enemies.

From the moment that he received the news of Italy's defeat in the morning, Toscanini had been working all day with the orchestra to perfect the concert. The news came so suddenly that at first all he could say was "At last, at last, at last!" But his next action was to call NBC immediately and set the wheels in motion for the concert, a project he had prepared long ago.

The choice of music was simple, Beethoven's Fifth, the Garibaldi Hymn and the Star-Spangled Banner. As Toscanini listened to the announcer just before the concert describe the betrayal of Italy and its final delivery, he grew more and more excited.

No one was permitted in the studio except his wife Carla, his son Walter and his cook and maid. There was no audience. He wore the black silk alpaca tunic he always affects at rehearsals. He walked to the platform, smiling but with tears streaming down his face.

As he conducted he sang, his head thrown back exultantly. The Garibaldi Hymn was repeated three times, as much as to say, "Listen, people of Italy, I am playing this for you. It is your hymn. Sing it with me." The orchestra stood to play The Star-Spangled Banner. And Toscanini roared the words lustily.

Now he is looking forward to the time when he will conduct Acts II and III. He feels confident that he has not long to wait.

(*Please turn to page* 5)

Cleveland Continues Orchestral Jubilee

Leinsdorf to Begin New Regime, with Prize Score among Works Scheduled

By ROSA H. WIDDER

Cleveland, O.

Many unique features distinguish the Cleveland Orchestra's 25th season. Erich Leinsdorf, formerly of the Metropolitan Opera, is taking over the conductorship of this fine body of musicians, developed to its superior standard of virtuosity by ten years of devoted and strenuous work with Artur Rodzinski.

ERICH LEINSDORF . . . Cleveland foresees important season for Orchestra under his baton.

Arturo Toscanini and Sir Thomas Beecham will each conduct one pair of concerts, and Rudolph Ringwall will preside over two programs besides the usual number of Children's and popular Twilight concerts.

For the first time in its history the orchestra is in a position to announce the actual and complete programs of the entire season. It is evident that conductor Leinsdorf has expended energy and thought in arranging as intriguing a series as has ever been heard at Severance Hall. There will be two all-Beethoven programs; one each devoted to the music of Brahms, Wagner and Tchaikov-

(*Please turn to page* 6)

Metropolitan Opera Planning Revivals

Restorations of Die Meistersinger and Pelléas et Mélisande, scheduled for last season, may be brought about this year at the Metropolitan. The Gallic work was to have presented Martial Singher, baritone, who was unable to leave South America.

Also under consideration is an English version of Falstaff, probably to be conducted by Sir Thomas Beecham and with Lawrence Tibbett in the title role. Leonard Warren scored in the name part in South America and would be available to divide the part with Tibbett. Another promise of last season, a revival of Norma with Zinka Milanov in the name part, may also be redeemed.

Bruno Walter, who has not conducted Wagner at the Metropolitan, may receive the bulk of the assignments formerly given Erich Leinsdorf, now conductor of the Cleveland Orchestra. George Szell, however, is expected to divide these with him.

Rodzinski Lists Novelties for New York Philharmonic Season

Leonard Bernstein Named New Assistant Conductor

Dr. Artur Rodzinski makes his debut as the new musical director of the New York Philharmonic-Symphony Society at the opening concert in Carnegie Hall on Oct. 7. Although program details have not been completed, it is probable that no assisting soloist will be presented that evening.

Appointment of Leonard Bernstein, 25, American composer, pianist and conductor, as assistant conductor of the New York Philharmonic-Symphony was announced on Sept. 9. Dr. Rodzinski recommended his engagement.

Born in Lawrence, Mass., Mr. Bernstein attended Boston Latin School and Harvard University where he majored in music, his teachers including Walter Piston and Edward Burlingame Hill in composition and Heinrich Gebhard in piano. He spent two years at Curtis Institute with Fritz Reiner in conducting, Randall Thompson in orchestration and Isabella Vengerova in piano. Mr. Bernstein continued his conducting studies with Serge Koussevitzky and last year was assistant to Dr. Koussevitzky at Tanglewood. During the winter, he taught, continued composing and produced operas for the Institute of Modern Art in Boston. His clarinet sonata, to be published this season, was given its first hearing. He is to publish his first symphony and several songs.

Michel Rosenker, former concertmaster of the Metropolitan Opera Orchestra, has been named assistant concertmaster.

(*Please turn to page* 6)

La Scala "Ruined" in Raid, Says Rome

Destruction of La Scala, 165-year-old opera house during the Allied air raid on Milan on Aug. 15, was charged by Rome Radio in a broadcast on Aug. 17, picked up by the National Broadcasting Company. The Rome station quoted an undated dispatch from Milan and said that an "official Italian announcement" had been made that the Teatro La Scala had been ruined.

"The ruins which now replace that famous theatre together with the devastation of neighboring historic buildings form such a terribly sad scenery that one feels civilization itself has collapsed," the statement said.

La Scala, shrine of Italian opera, was built in 1778 and seated 3,600. Recently when Mussolini fell, crowds, demonstrating in Milan, carried signs insisting that Toscanini return to open the new opera season there. It was also reported that this invitation had been extended officially by the Italian government.

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September, 1943
Sixty-Fourth Year

PALESTRINA,
Prince of Church Music.

(Left) CACCINI HOUSE IN FLORENCE,
where that composer wrote his opera Euridice and the world's first known singing method.

ITALY,

LAND OF SONG,

JOINS ALLIES

Treasures of Country's Music Shrines to Be Re-opened to World

A PALL of blackness has been lifted from the souls of music lovers the world over. Italy, home of song, is soon to be free. Italy, cradle of immemorial musical tradition, has emerged from the spiritual darkness through which she has been wandering for over twenty years. No longer will that amateur violinist, Mussolini, deliver ukases on what shall and shall not be played; who shall and shall not perform; what shall and shall not be composed. No longer will Italy's composers be forced to eulogize a regime whose very existence endangered and would have eventually crushed artistic creation of any kind.

Italy—free! La Scala—free! The Augusteo, the San Carlo, the San Felice—names that have become a part of music itself, liberated at last. Who can ever forget La Scala in the old days, its atmosphere of reverence in the production of the greatest music? Then came the dark days of La Scala, its lobbies filled with strutting blackshirts, contact cut off from the rest of the world, its tradition desecrated by nightly repetition of Giovinezza, its greatest inspirer, Toscanini, self-exiled.

•

They say that La Scala was bombed, perhaps destroyed. But even if the building itself is gone, it can be rebuilt. What it stood for has not died. True, the new structure will lack the associations and the memories of the old. But it will be clean of any taint of Fascism, free from the mud of an evil that might in time have caused its permanent destruction.

By this victory, Italy has been restored, too, to those who have always considered her as a fountain head of art. When one remembers the many great musical creators and interpreters who have drawn on her for their initial artistic inspiration, one realizes what her recession into the shadows of Fascism has meant.

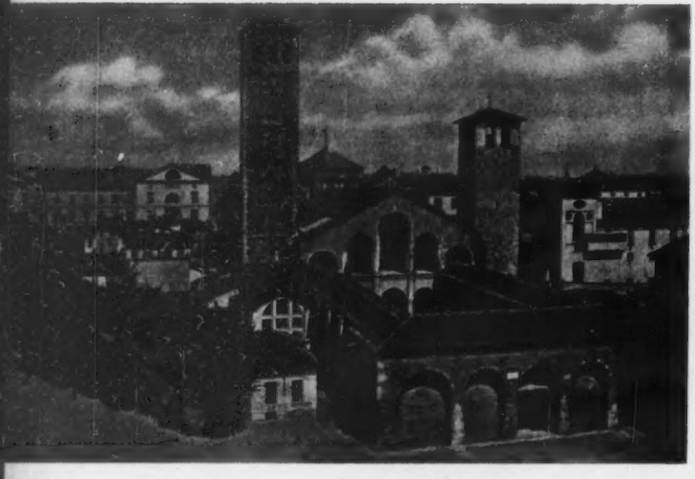
•

Secretary Stimson has said that "our generation is apt to forget that less than a century ago Italy wrote a glorious chapter in the history of human freedom. I refer to what Italians term 'Risorgimento,' that wonderfully sweet period in which Italy became united in what we call a liberal government, in which the individual Italian achieved his individual freedom.

"We should make it clear that our purpose is to re-create and restore, not to destroy, the freedom so gloriously achieved by Italy such a short time ago."

A long and arduous struggle still lies ahead. The Nazis are not relinquishing their former ally without a fight, and much blood will flow on the plains of Italy before the end is sighted.

But it seems certain that our victory will mean a Risorgimento of the unforgettably glorious traditions of Italian music and art.



BASILICA OF ST. AMBROSE IN MILAN

←
THE VERONA ARENA,
relic of antiquity, famous for open-air opera performances.

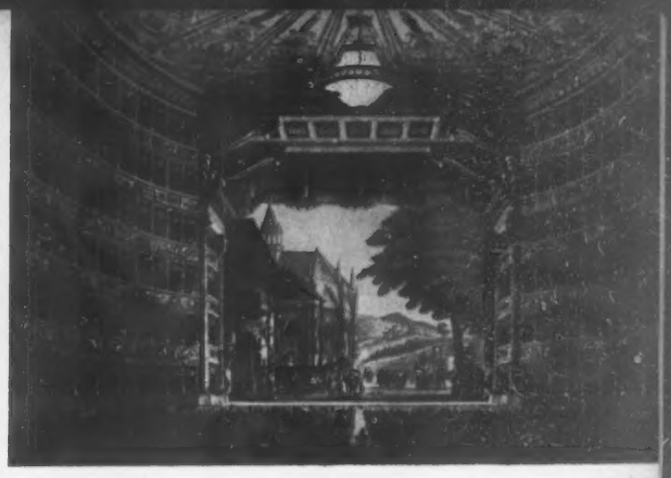
MONTEVERDI,
Reformer of Opera and Master of the Madrigal.

1. Claudio Monteverdi

TOSCANINI,

CHAMPION OF FREEDOM,

SEES NEW ERA



"I love Italy, and with equal devotion, I love you sons of this great American Republic, which together with the United Nations, will soon put an end to despotic wars, and bring into the renovate world a bright and more breathable atmosphere of freedom and peace."

ARTURO TOSCANINI, *in an appeal "To the People of America" published in Life Magazine, Sept. 13.*

(*Continued from page* 3)

Toscanini remarked to the press on the day preceding the concert: "I can only say, 'Blessed Italy, at last you are free to join the Allies, who are struggling to keep alive the flame of liberty in the world!' "

Toscanini was among the group of prominent musicians in America who signed an appeal to the Nazi Government protesting against the discrimination against artists of Jewish birth. He also led the first concert of the Palestine Symphony in 1936. Since the beginning of the second World War, he had been notably active in conducting concerts for the aid of the Allied cause.

Other statements to the Musical Courier by prominent persons in the musical field who are of Italian birth or extraction similarly hailed the advent of a new era in Italy:

"My Italian extraction, as well as my intense love for America, make me hope that eventually the relations between those two countries will resume all their former closeness and cordiality, especially in musical matters. I am happy because that prospect seems destined to find early realization," said Giovanni Martinelli.

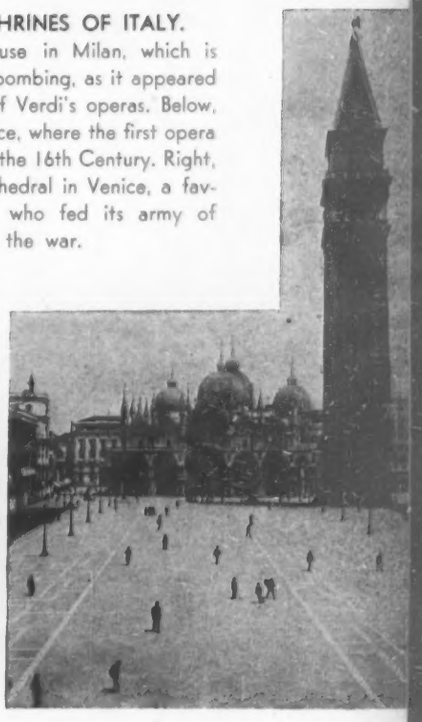
"In spite of its recent troubled history and present difficulties, Italy is sure to resume all its former cultural importance in the family of free nations. I expect to see opera and other musical activities flourish once more in the land that has played such a vital role in the tonal history of the world. We shall exchange artists with Italy as we used to do. In fact, I expect to see more American artists welcomed in Italy than was the case before the war and that will help to strengthen a new bond between our land and Italia," commented Fortune Gallo.

Giorgio D'Andria, director of the National Opera Company, stated: "Italy, home of the arts, has emerged from 20 years of darkness into her true position in world affairs. Her natural and racial friends are the Allies, especially the United States. Garibaldi, foe of tyranny, expressed the innate Italian love of freedom. Preeminent from time immemorial in the arts, she once again can give haven to those who would contribute to the betterment of mankind."

Salvatore Baccaloni, noted buffo-bass of the Metropolitan, said: "The events of the past few days, while not the most pleasant, make me feel that once again my native Italy and the great hospitable America are on the march towards the old friendship that made these two countries the musical and cultural centers of the world. It is my hope that a better understanding, a stronger faith, and a closer alliance will be the result of these new events."

Toscanini is said to lack information as to whether his property in Italy was taken over by the Mussolini regime. Despite his anti-Fascist feeling, he is still an Italian citizen.

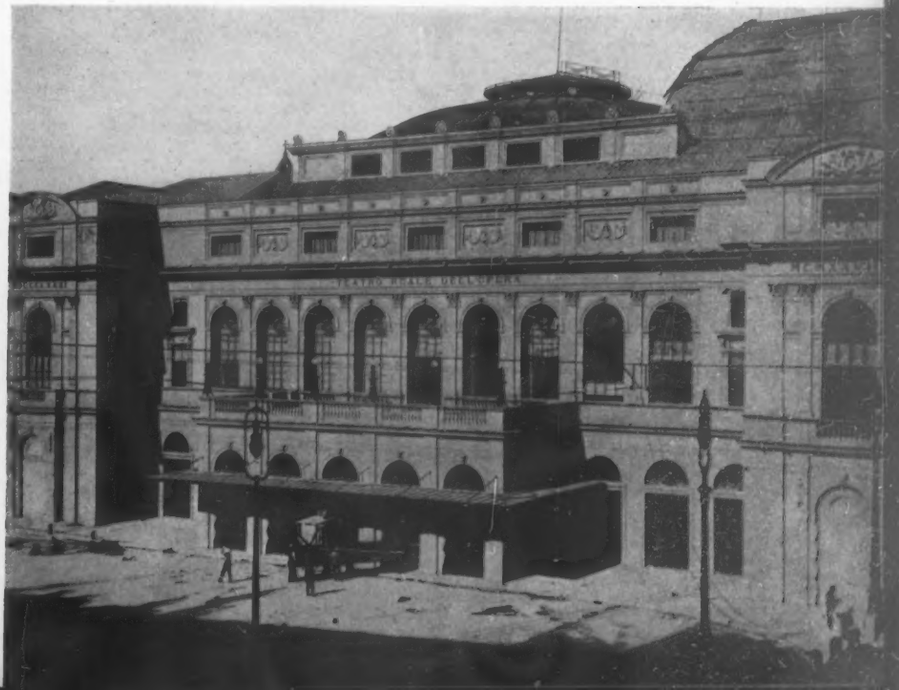
AMONG THE MUSIC SHRINES OF ITALY. Above, La Scala Opera House in Milan, which is reported destroyed by aerial bombing, as it appeared during the premiere of one of Verdi's operas. Below, left, the Bardi Palace in Florence, where the first opera was created and performed in the 16th Century. Right, Square before St. Mark's Cathedral in Venice, a favorite spot with music-lovers, who fed its army of pigeons before the war.



INTERIOR OF THE ROME OPERA

→

THE ROME ROYAL OPERA



N. Y. Philharmanic-Symphony Appoints Assistant Conductor

(*Continued from page 3*)

The season will be of 28 weeks, with Dr. Rodzinski in charge for 20 of these, Bruno Walter for six weeks and Howard Barlow for the other fortnight. The Sunday afternoon programs will be sponsored by the U. S. Rubber Company, the 28 concerts being part of the series of 52 such programs. Dr. Rudolph Ganz again will be in charge of the six Saturday morning programs for Young People. Fourteen Saturday night Students Concerts will be presented.

Novelties which Dr. Rodzinski is planning to present include Vaughan Williams' Fifth Symphony, in its American premiere; the first offering anywhere of a piano concerto by Aaron Copland; a new work by William Schuman; a fantasia by Paul Hindemith based on a theme by Weber; a concert version of themes from Strauss' Rosenkavalier; Bohuslav Martinu's new Concerto da Camera with Ruth Posselt, violinist, as soloist; and the first performance of Arnold Schoenberg's setting for string orchestra, piano and reciter of Byron's Ode to Napoleon, probably with Orson Welles as the speaker.

Bruno Walter will present three choral works next season during his six weeks' tenancy of the New York Philharmonic-Symphony podium. Bruckner's Te Deum and Beethoven's Ninth Symphony will be presented on March 16 and 17; the Beethoven score alone on March 19, commemorating the fiftieth anniversary of Mr. Walter's conductorial career; and Bach's St. Matthew Passion on Good Friday and Easter Sunday. The Westminster Choir will assist, and soloists will include Nadine Conner, Jean Watson, William Hain and Herbert Janssen.

John Corigliano, formerly assistant concertmaster, will become concertmaster in place of Mishel Piastro. Other new members will include William Lincer, formerly first violist of the Cleveland Orchestra, who becomes assistant solo violist; Leonard Rose, also from Cleveland, who is assistant solo cellist; Armand Ruta, formerly of both the Cleveland and NBC orchetras, solo trombonist; Joseph Singer, from the Boston Orchestra and Weldon Wilber, from the Cincinnati Symphony, who are the solo horn players.

Photo by Marcus Blechman

LEONARD BERNSTEIN, the Philharmonic-Symphony's new assistant conductor.

Photo by Larry Gordon, New York

MAURICE EISENBERG, cellist, playing at the Stage Door Canteen, accompanied by Mrs. Russell Kingman. Mr. Eisenberg will be heard on the Treasury Program over WQXR on Sept. 19. He will give his Town Hall recital on Oct. 17.

CLEVELAND

(*Continued from page 3*)

sky. Many interesting novelties including Nikolai Lopatnikoff's Opus Sinfonicum, the prize winning work commissioned by Mr. and Mrs. E. J. Kulas in honor of the orchestra's 25th anniversary and the Second Symphony of the celebrated Czech composer, Bohuslav Martinu, recently commissioned by his countrymen in Cleveland. Other American composers to be represented during the season are: Randall Thompson, Virgil Thomson, Samuel Barber, David Holden, Morton Gould, George Gershwin and Aaron Copland.

A brilliant array of soloists includes Pianists Artur Rubinstein, Rudolf Serkin and Josef Hofmann; Violinists Efrem Zimbalist, Menuhin and concertmaster Tossy Spivakovsky; Helen Traubel in a Wagner program, and Cleveland's own Mary van Kirk, Metropolitan audition winner, who will sing solo parts in Vaughan Williams' Fantasy of Christmas Carols and Bach's Christmas Cantata, both to be performed in Christmas week.

"Pops" Series Ends

The second series of 6 popular concerts by the Cleveland Orchestra under the experienced baton of Rudolph Ringwall brought this enjoyable project in a lovely garden setting to a successful conclusion. Outstanding among the soloists during this period were Charles Kullman, Metropolitan tenor, whose contributions amounted to nearly a full recital in his own highly artistic style; Bernard Eichenbaum, gifted Cleveland boy violinist, now studying at the Curtis Institute with Efrem Zimbalist. A former pupil of Charles Rychlik, he earned ovations in Goldmark's A minor Concerto; and Arthur Whittemore and Jack Lowe, of the Navy, in two-piano compositions, which were popular with the audience. Plans for further elaboration on these summer concerts in the future are now under consideration.

Climaxing the summer season was a two-day opera festival by the forces of Fortune Gallo, in collaboration with Giacomo Bernadi. Given only 3 weeks in which to undertake the feat of drawing 13,000 spectators to Public Auditorium on Aug. 14 and 15, Mr. Bernardi must be commended for his successful venture. Aida with Martinelli, Stella Roman, Bruna Castagna, Carlo Morelli in the principal parts was beautifully presented. In Carmen, Bruna Castagna, Licia Albanese, Kurt Baum and Alexander Sved were assisted by capable artists. Both operas were under the authoritative baton of Paul Breisach, and enthusiasm on the part of the audience rose to high pitch. At popular prices, these performances were extraordinary offerings. Mr. Bernardi, who after an interim of ten years is again entering the managerial field, is now negotiating for a four-day festival early in November.

American Martial Airs Accompany Invasion

The invasion of Italy by the Allies was speeded by music played by a U. S. Army regimental band aboard one of the invasion ships, according to a dispatch distributed by United Press. The band played almost up to the moment when the troops went ashore and many landed with American war songs still ringing in their ears.

St. Louis Ends Drive Early, Assures Season of Orchestra

ST. LOUIS, MO.—With $90,000 secured in the recent maintenance drive, the St. Louis Symphony Society is ready for a twenty-week season. This is three weeks shorter than usual. The drive goal had been set at $120,000.

Vladimir Golschmann again will conduct. Free use of Kiel Auditorium has been offered by the city in exchange for four free concerts in Convention Hall. Sunday afternoon concerts will replace the usual Friday matinees but the Saturday evening programs will continue.

Soloists will include Joseph Szigeti, Isaac Stern, Harry Farbman and Patricia Travers, violinists; Artur Rubinstein, Paul Wittgenstein, William Kapell, Hortense Monath and John Kirkpatrick, pianists; Gaby and Robert Casadesus, duo-pianists; Alexander Kipnis, bass; and Raya Garbousova, cellist. Andre Kostelanetz will conduct one pair of concerts. The usual Pops series will be held. Plans for the tour have not been completed.

The Little Symphony Association, which marks its tenth anniversary year, will celebrate by expanding its season from eight to ten concerts. Under Stanley Chapple's direction the ensemble of twenty-five has proven a delight with diversified programs. Jean Browning and Seth Greiner, both local artists, gave noteworthy delineations at the last two concerts. Mr. Chapple has been invited to return.

In the meantime the silver anniversary season of the Municipal Opera closed with a new attendance record established, 835,363 persons having seen 86 performances. The final fortnight was devoted to a revival of Chu Chin Chow, Oriental musical extravaganza, which was a popular favorite of World War days. This production was seen by 121,441 persons, the season's highest single week being that when The Great Waltz attracted 78,138 patrons.

O. C.

Carroll Glenn Wedded to Sgt. Eugene List

(Picture on Inside Front Cover)

Carroll Glenn, violinist, and Staff Sgt. Eugene List, pianist, were married on Aug. 16 in the chapel of Riverside Church, New York, by the Rev. Dr. Harry Emerson Fosdick. Miss Glenn was given in marriage by her father, James Hardin Glenn, and attended by Mrs. R. Glenn Allison, Sonya Stokowski and Mrs. Henry Canvel. Sgt. List's father, Louis List, was best man. Ushers were Warrant Officer Thomas Ingram, Corp. Doda Conrad, Pvt. Joseph Battista, Paul Nordoff and William Kapell.

Following the wedding ceremony, a reception was held in the gardens of the Juilliard School, from which Miss Glenn was graduated before starting her concert career.

Kolar Appointed Conductor for Jordan Conservatory Forces

INDIANAPOLIS, IND.—Victor Kolar, for many years associate conductor of the Detroit Symphony Orchestra, has been appointed conductor of the Arthur Jordan Conservatory of Music Orchestra in this city. Miss Ada Bicking, director of the school, made the announcement. Mr. Kolar succeeds Fabien Sevitzky, conductor of the Indianapolis Symphony, who recently resigned the direction of the orchestral department because of an expanded schedule for the 1943-44 season.

King Joins CBS

William J. King, music editor of the New York *Sun*, has joined Columbia Broadcasting System as producer for the concerts of the New York Philharmonic-Symphony Society on Sunday afternoons.

Rolland Reported In German Custody

Romain Rolland, 77-year-old world figure in music and literature, and winner of the Nobel Prize in 1915, was reported interned in a German concentration camp last week. Rolland was a pacifist in the first World War, but had pledged his support to the Allied effort in 1939. He had been a liberal in politics and in his writings had defended the freedom of the spirit.

Rolland, one of the world's most eminent musicologists, is particularly known as the author of Jean-Christophe, outstanding novel of musical life. Born in Clamecy in 1866, he studied at the École Normale Superieur in Paris and at the École Française in Rome, receiving the degree of Doctor of Letters, with a thesis on the origin of the modern lyric theatre. From 1901 he was president of the École des Hautes Etudes Sociales, musical section, and lectured at the Sorbonne on music history. His works include several important books on Beethoven, a life of Handel, Musiciens d'Autrefois, Musiciens d'Aujourd'hui, Voyage Musicale au Pays de Passé, Goethe and Beethoven, and an essay in Lavignac's Encyclopedia on the 17th Century Italian Opera.

Back the Attack!

Moments in the Busy Life of Patricia Travers

Above, left, the youthful violinist is seen getting out the score of the Brahms concerto from her carefully catalogued music library; center, in the living room of her summer home, "Fiddler's Rest," at Sharon, Conn., originally a Revolutionary school house dating from 1778; and right, filling the "old oaken bucket" at the well there. Below, left, Miss Travers visits an Army camp to give a recital and rides in a jeep; at center, she lays down her bow to help her father in his hobby of violin-making; and at right, contributes to the War drive by raising chickens at her farm home. In late September, Miss Travers begins another extensive tour which will take her to the Pacific Coast and includes appearances in recital and with major symphony orchestras.

Photos by Tommy Weber

U. S. Orchestras Increase American Music on Programs

The National Music Council has released its fourth annual survey, for the season of 1942-43, of compositions performed by fifteen major symphony orchestras of the United States at the regular subscription concerts in their home cities. The disbanding of the Detroit Symphony had changed the number of major orchestras from sixteen to fifteen, and also reduced somewhat the total number of compositions performed.

In spite of this, the survey shows again a decided increase over the previous season in the performances of works by American-born composers. During the past season 140 performances of such compositions were given, or 11.3% of the total performances of all works, foreign and American, as against 120, or 8.8%, for the season of 1941-42, and 92, or 6.5%, for 1940-41. The number of composers represented was sixty for 1942-43, as against sixty-three for 1941-42.

Again there was a decrease, the largest during the past three seasons, in the number of performances of works by foreign-born composers. In 1942-43, 978 performances of foreign works are listed, as against 1124 in 1941-42 and 1207 in 1940-41. The performances of compositions by naturalized Americans, plus foreign musicians now living in the U.S.A., has remained practically static during the past three seasons, the figures being 116 for 1942-43, 112 for 1941-42, and 114 for 1940-41.

Works by the following sixty American-born composers were performed at these concerts:

Josef Alexander, Samuel Barber, Robert Russell Bennett, John Alden Carpenter, George Whitefield Chadwick, Abram Chasins, Ulric Cole, Edward Collins, Carlton Cooley, Aaron Copland, Henry Cowell, Paul Creston, Bainbridge Crist, Eric Delamarter, Martin G. Dumler, Herbert Elwell, Alvin Etler, George Gershwin, Henry Gilbert, Rubin Goldmark, Morton Gould, C. Hugo Grimm, Howard Hanson, Roy Harris, Bernard Herrmann, Edward Burlingame Hill, Alan Hovaness, Mary Howe, Frederick Jacobi, Jerome Kern, Kent Keiman, Jack F. Kilpatrick, Ivan Langstroth, Dai Keong Lee, Daniel Gregory Mason, Frances McCollin, Harl MacDonald, F. W. Meecham, Felix Mills, Florian Mueller, Arne Oldberg, John K. Paine, Burrill Phillips, Walter Piston, Gardner Read, Wallingford Riegger, Bernard Rogers, Milton Rosen, Hilton Rufty, John Charles Sacco, Robert L. Sanders, William Schuman, Leo Sowerby, John Philip Sousa, William Grant Still, Deems Taylor, Virgil Thomson, Harold Triggs, David Van Vactor and Elinor Remick Warren.

PITTSBURGH MIXES MELODY WITH ITS VAST WAR OUTPUT

By RALPH LEWANDO

Pittsburgh, Pa.

Although the din of war industry here continues apace, the people of the district are nevertheless aware of the necessity of maintaining music. The local home front sponsors of the tonal art have scheduled another season of important activity.

The Pittsburgh Symphony Society, led by Fritz Reiner, with Vladimir Bakaleinikoff as associate conductor, will offer 16 weeks of 32 subscription concerts and several special events with world renowned soloists. These at this writing include Pianists Artur Rubinstein, Josef Hofmann, Robert Casadesus, Luboshutz and Nemenoff and Beveridge Webster, a hometown boy; Violinists Menuhin, Szigeti, Vocalists Melchior and Bampton.

The Friends of Music will sponsor five concerts. Features include the Budapest String Quartet (two concerts), Artur Schnabel and Bronislaw Huberman in piano-violin sonatas by Beethoven, Mozart and Brahms; a program of 12th to 17th century music by Baritone Yves Tinayre, and Schnabel's presentation of piano works of Mozart, Schubert and Schumann.

The Pittsburgh Opera Society, directed by Richard Karp, will produce in English Verdi's The Masked Ball, Humperdinck's Hänsel and Gretel, and Mozart's Abduction from the Seraglio.

The Art Society, operating on a curtailed schedule due to war conditions, will do its part, although at this time there is no definite news of the prospective performers.

The Pittsburgh Savoyards, conducted by Harvey B. Gaul, will continue with Gilbert & Sullivan's The Mikado and The Sorcerer.

May Beegle's Series

The annual important course of events managed by May Beegle will comprise headliners of the music world and include the Monte Carlo Ballet Russe and an operatic performance.

The Bach Choir, under its founder-leader J. Julius Baird, will launch its 10th season. Three events will be offered, climaxing in Bach's St. Matthew's Passion.

The YM-WHA Musical Society's annual series this year will present Carol Glenn, violinist; Elie Siegmeister's American Ballad Singers; Paul Draper, dancer, and Larry Adler, harmonica player, in joint recital; Leonard Warren, baritone, and Pianist William Kapell in dual appearance, and a cavalcade of Jewish music featuring Maurice Friedman, baritone, and Susie Michael, pianist.

A new non-profit organization of unique setup, The Pittsburgh Concert Society, will offer five events. Each of these recitals will feature only artists of the Pittsburgh district. A final recital presents two junior musicians. President of the Society is Martha Myers Murdoch; vice-presidents, Caspar P. Koch and Viola Byrgerson; Laurence Burrows, treasurer, and Kathryn Brose, secretary.

The Mendelssohn Choir under Ernest Lunt, its founder, will give three concerts, as in former years. Although its personnel has been deprived of many members through war requirements, there are sufficient men and women singers to carry on successfully.

The usual free organ recitals of Dr. Marshall Bidwell at Carnegie Institute and Dr. Caspar P. Koch at Northside Carnegie Hall should again be the source of satisfaction to the large number of persons who always frequent these events.

The Philadelphia La Scala Opera Company returns for a 10-day series of performances under Giuseppe Bamboschek. The debut of this group here last season resulted in enthusiastic public response to excellent presentation.

Boosey & Hawkes Add American Ballet, Laderoute and Graf

Addition of Joseph Victor Laderoute, tenor, and the American Concert Ballet to the artist list of Boosey & Hawkes Artists Bureau is announced by H. W. Heinsheimer, manager.

George Balanchine is artistic director of the American Concert Ballet, the principal dancers being William Dollar, Todd Bolender, Mary Jane Shea, Janet Reed and Nicholas Magellanes, all formerly associated with the Ballet Caravan and the American Ballet. An extensive tour of the East and another for the Middle West, the latter booked by the National Concert League, are listed.

Dr. Herbert Graf, stage manager of the Metropolitan Opera, has also been added to the list. Dr. Graf staged the productions of Marriage of Figaro and Tristan and Isolde which Sir Thomas Beecham conducted at the Montreal Festival and recently staged Mozart's Cosi Fan Tutte there for the Red Cross.

Blatt Writes Opera

Josef Blatt, composer-conductor, has completed a three-act opera, Moses. Arranged for soloists, chorus and ballet, the instrumentation provides for only 13 orchestral musicians. Mr. Blatt's violin concerto was performed in Carnegie Hall about two years ago.

Piano Teachers Guild Moves Headquarters

The National Guild of Piano Teachers, after seven years in New York, has moved its national headquarters to Texas, Mr. and Mrs. Irl Allison, founders, having returned to that State. The new address is Texas University Station, Austin, Tex.

NEWS AND PREVIEWS OF

By VIVA

A short time ago, the State Department came out with an announcement, which, considering all it has been Going Through lately, showed that its harassed heart is indeed in the right place. In the intervals of worrying about Russian relations, Drew Pearson, a third front, AMG, and the dramatic collapse of Italy, the Department found time to decide on a representative musical program to be played on the air on the night of Germany's surrender. In consultation with the Music Division of the Pan-American Union, the State Department pundits declared with appropriate solemnity that "the program should be as representative as possible . . . inclusive of the music of Germany, as the music of all nations is by adoption the music of America." They thereupon gave out a list of suitable selections, which included the Beethoven V theme and the Finale of the Ninth, Earl Robinson's Ballad for Americans, the Chinese March of the Volunteers, the Marseillaise, Smetana's From My Country, Handel's Hallelujah Chorus, and Shostakovich's Song of the United Nations.

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The idea that propelled the State Department momentarily onto the path of art germinated in the brain of Donald Voorhees, conductor of NBC's The Telephone Hour. Mulling over a glass of beer with some friends, Voorhees remarked thoughtfully, "Suppose Germany surrenders on a Monday night. What'll I play on the program? I'd have to change it. And whoever is on the show will probably want to include something special, too." He played around with the notion, started asking the guests on the program what they thought, and before he knew what had hit him, suggestions began pouring in like a hail storm, with the State Department's response as the grand climax.

Voorhees, a quiet person, is pretty startled but quite gratified by all the excitement, as is his press agent, who is fond of calling him "as American as apple-pie." This seems a dubious comparison, especially after sampling some of the pie crusts in Summer hotels. American, however, he certainly is, born in Allentown, Pa., with a family dating back to Colonial days and a career which tossed him, at seventeen, from the protecting wing of the Bethlehem Bach Festival to the orchestra pit of "Broadway Brevities of 1920."

DONALD VOORHEES,
conductor of The Telephone Hour's "Great Artist Series," prepares his program.

He was, as far as is known, the youngest conductor ever to handle a big Broadway production. He had graduated two nights before from Allentown High School, and was an earnest student of Dr. J. Fred Wolle, founder and conductor of the Bethlehem Bach Choir. Voorhees was already being pointed out as a possible assistant and eventual successor to Dr. Wolle. But "Broadway Brevities" ended that. Bach disappeared under George White's "Scandals," five successive editions of Earl Carroll's "Vanities," and other Broadway shows.

Next came radio via Saturday night concerts over WEAF, from the Earl Carroll Theatre. Voorhees went on from there to the Atwater Kent and General Motors hours, and soon was classified as one of the outstanding conductors in radio, ideally suited to a type of program such as The Telephone Hour, whose destiny he has guided since its inception in 1939. First featuring James Melton and Francia White, the program then introduced its Great Artists Series, with such soloists as Josef Hofmann, Marian Anderson, Grace Moore, Heifetz, Lily Pons, Ezio Pinza, Jose Iturbi, Helen Traubel and many others.

Typifying a healthy and encouraging development of radio, Voorhees is a musical general practitioner. In addition to his Telephone Hour stint, he writes the background music for and conducts the Cavalcade of America and The March of Time, and, incidentally, plays a mean harpsichord. The highly specialized exigencies of radio are, curiously enough, destroying specialization and are molding musicians in the old-time tradition of being able to turn a hand, musically to almost anything.

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Six feet tall, with heavy, greying hair, glasses, a firm jaw and a wide grin, Voorhees' chief interests outside of his family and work, are horse-racing and show-dogs. He keeps a box at the races throughout the New York season, and once owned a kennel of 176 Scottish terriers. He claims he wins at the races. It's true, too. With envy gnawing at my heart I actually watched him win a daily double.

Response to his Victory Program idea has been widely divergent, and Voorhees has received the suggestions with enjoyment and in some cases amusement. Most of them, he feels, have been pretty characteristic. For instance: Mrs. Roosevelt, Earl Robinson's Abraham Lincoln Walks Again; Mayor La Guardia, Ritorna Vincitor; Lily Pons, the Marseillaise; Mayor Kelley of Chicago, The Star Spangled Banner; Elsa Maxwell, Hallelujah I'm a Bum Again. Voorhees' own pet choice is the Battle Hymn of the Republic.

RADIO PROGRAM GUIDE

SEPT. 21-OCT. 5

SUNDAY

E. Power Biggs, organist. 9:15 a.m. EWT, CBS.

Vera Brodsky, pianist. 11:05 a.m. EWT, CBS.

The Westinghouse Program, 2:30 p.m. EWT, NBC. John Charles Thomas, baritone. Victor Young's Orchestra, Ken Darby Chorus, John Nesbitt, narrator.

The New York Philharmonic Orchestra, 3 p.m. EWT, CBS.

Sept. 26. Vladimir Golschmann, conductor; Joseph Schuster, cellist. Suite Cephale et Procris (Gretry-Mottl), Orchestra; Cello Concerto (Saint-Saëns), Schuster; Symphony No. 1 (Brahms), Orchestra.

Oct. 3. Vladimir Golschmann, conductor. Excerpts from The Faithful Shepherd (Handel-Beecham); Iberia (Albeniz); Symphony No. 5 (Shostakovich).

The Pause That Refreshes, 4:30 p.m. EWT, CBS. André Kostelanetz' Orchestra.

Sept. 26. Jan Peerce, tenor. Don Cossack Chorus. Oh What a Beautiful Morning (Rodgers), Orchestra; Ah, Moon of My Delight (Lehmann), Peerce; How Sweet You Are (Schwartz); My Heart Stood Still (Rodgers), Orchestra; Thine Alone (Herbert), Peerce; Russian Songs, Don Cossack Chorus.

Oct. 3. Bidu Sayao, soprano; Oscar Levant, pianist.

The General Motors Symphony of the Air, 5 p.m. EWT, NBC. NBC Symphony Orchestra, Frank Black, conductor.

Sept. 26. All-American Program. Jubilee Overture (Chadwick); Excerpts from 2nd Indian Suite (MacDowell); The Four Freedoms, Symphony after Four Paintings by Norman Rockwell (Robert Russell Bennett) (first performance): Sheep and Goats Walking to Pasture; Turkey in the Straw (David Guion arrangements).

Oct. 3. Entrance of the Queen and Processional from The Queen of Sheba (Goldmark); Unfinished Symphony (Schubert); Woodland Fancies (Herbert).

The Family Hour, 5 p.m. EWT, CBS. Al Goodman Orchestra, Gladys Swarthout, mezzo-soprano; Deems Taylor, commentator; Jack Smith, baritone.

Duke Ellington's Orchestra, 7 p.m. EWT, MBS. One of the best of the colored swing bands. Brilliant arrangements.

Calling America, 8 p.m. EWT, CBS. News. Walter Cassel, baritone.

Keepsakes, 8:30 p.m. EWT, Blue Network. Sentimental songs and verse. Dorothy Kirsten, soprano; Mack Harrell, baritone.

Manhattan Merry-Go-Round, 9 p.m. EWT, NBC. Thomas L. Thomas, baritone.

Music For An Hour, 9 p.m. EWT, MBS. Donald Dame, tenor; Frances Greer, soprano; Benno Rabinof, violinist; Milton Kaye, pianist. Light music, with some serious numbers.

Texaco Star Theatre, 9:30 p.m. EWT, CBS. Popular tunes excellently sung by James Melton, tenor, and Joan Roberts, star of Oklahoma.

American Album of the Air, 9:30 p.m. EWT, NBC. Jean Dickenson, soprano; Frank Munn, tenor; Evelyn Macgregor, contralto.

Hour of Charm, 10 p.m. EWT, NBC. All-Girl Orchestra conducted by Phil Spitalny.

Maria Kurenko, soprano. 10:45 p.m. EWT, CBS. Columbia Concert Orchestra, Howard Barlow, conductor.

MONDAY

The Voice of Firestone, 8:30 p.m. EWT, NBC. Orchestra, Alfred Wallenstein, conductor; Richard Crooks, tenor.

Sept. 27. Beautiful Galatea Overture (Von Suppe), Orchestra; Serenade (Schubert), Crooks; Samba Medley (Arr.), Orchestra; Neapolitan Love Song (Herbert), Without a Song (Youmans), Crooks; Red Cavalry March (Morton Gould Arr.), Orchestra; North and South Medley (Arr.), Crooks.

Oct. 4. This is the Army Medley (Berlin), Orchestra; All Through the Night (Trad. Welsh), Crooks; Frenesi (Dominguez), Orchestra; Goodby (Tosti), I'll Take Thee Home Again Kathleen (Westendorff), Crooks; Merry Widow Waltz (Lehar), Orchestra; Western Medley (Arr.), Crooks.

The Telephone Hour, 9 p.m. EWT, NBC. Bell Telephone Orchestra, Donald Voorhees, conductor. Bell Telephone Chorus.

Sept. 27. Helen Traubel, soprano. Song of Love (La Forge), Swing Low, Sweet Chariot (Spiritual, Arr. Burleigh), Traubel; Waltz in A flat major (Brahms), Orchestra; Beautiful Dreamer (Foster), Traubel; A Night on Bald Mountain (Moussorgsky), Orchestra; Divinités du Styx from Alceste (Gluck), Traubel.

Oct. 4. Jose Iturbi, pianist. Babes in the Woods (Kern), Orchestra; Fireworks (Debussy), Pequena (Iturbi), Prelude (Shostakovich), Iturbi; Dolores Waltz (Waldteufel), Orchestra; Last Movement Concerto in A minor (Grieg), Iturbi and Orchestra.

Frank Sinatra, 9:30 p.m. EWT, CBS.

Carnation Contented Hour, 9 p.m. EWT, NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Earle Tanner, tenor; Reinhold Schmidt, basso.

Sept. 27. 600th broadcast. Bird Song from Pagliacci (Leoncavallo), Antoine; Alone (Brown), Schmidt; A Toast to the Army Air Corps (Arr.), Deep River (Spiritual), Chorus; Beautiful Lady (Caryll); Pavanne (Gould), Orchestra; Noel Coward Medley Ensemble.

TUESDAY

American Melody Hour, 7:30 p.m. EWT, CBS. Eileen Farrell, soprano; Evelyn Macgregor, contralto; Bob Hannon, baritone, Remo Bolognini, violinist.

Salute to Youth, 7:30 p.m. EWT, NBC. Young Americans Orchestra, Raymond Paige, conductor; Nadine Conner, soprano. Chorus.

Sept. 21. Blue Skies (Berlin), Orchestra and Chorus; Oh, What a Beautiful Morning (Rodgers), Conner; Whispering (Shonberg), Orchestra; Land of the Sky-Blue Water (Cadman), Conner; I've Got a Sixpence (Box, Cox Hall), Orchestra and Chorus.

Sept. 28. In My Arms (Grauer), Orchestra and Chorus; Be Still, My Heart (Egan), Conner; My Blue Heaven (Donaldson), Orchestra; Take It From There (Rainger), Conner; Dark Eyes (Trad. Russian), Orchestra and Chorus.

Oct. 5. I'm Sending X's to a Girl in Texas (Simon), Orchestra and Chorus; I'll Follow My Secret Heart (Coward), Conner; S'Wonderful (Gershwin), Orchestra; There'll Soon Be A Rainbow (Saxon), Conner; Among My Souvenirs (Nichols), Orchestra and Chorus.

Sinfonietta, 11:30 p.m. EWT, MBS. String Orchestra.

WEDNESDAY

Great Moments in Music, 10 p.m. EWT, CBS. Orchestra, George Sebastian, conductor. Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone.

Cresta Blanca Carnival, 10:30 p.m. EWT, CBS. Orchestra, Morton Gould, conductor. Alec Templeton, pianist.

Sept. 22. Piccolino (Berlin), Homespun Melodies (Arr. Gould), Cresta Blanca Waltz (Gould). Arrangements and improvisations, Alec Templeton.

Invitation to Music, 11:30 p.m. EWT, CBS. Columbia Concert Orchestra, Howard Barlow, conductor.

Sept. 22. Maria Kurenko, soprano. The Lover and the Nightingale from Goyescas (Granados); Bolero from Sicilian Vespers (Verdi); Letter Scene from Eugen Onegin (Tchaikovsky).

Sept. 29. Vera Brodsky, pianist. First public performance of Shostakovich's new piano sonata.

THURSDAY

Kraft Music Hall, 9 p.m. EWT, NBC. Bing Crosby. Guests.

Stage Door Canteen, 9:30 p.m. EWT, CBS. Guests.

FRIDAY

Cities Service Program, 8 p.m. EWT, NBC. Orchestra, Frank Black, conductor. Lucille Manners, soprano; Ross Graham, baritone.

Sept. 24. Buckle Down, Winsocki (Blane), Orchestra; Liebestraum (Liszt-Schipa), Manners; Brown October Ale (De Koven), Graham; Czardas from Coppelia (Delibes), Orchestra; My Bill (Kern), Manners; Medley (Kern), Ensemble.

All Time Hit Parade, 8:30 p.m. EWT, NBC. Orchestra, Mark Warnow, conductor.

Waltz Time, 9 p.m. EWT, NBC.

Eileen Farrell, soprano. 11:30 p.m. EWT, CBS. Columbia Concert Orchestra, Howard Barlow, conductor.

Sept. 24. In Alta Mare (Respighi); Oh, Thou Billowy Harvest Field (Rachmaninoff); Carnival (Foudrain); Pace, Pace, Mio Dio (Verdi); A Little Love Letter (Korngold); A Waltz Is a Song Without Words (Finn).

SATURDAY

What's New, 7 p.m. EWT, Blue Network. Variety, musical guests.

Gilbert and Sullivan Series, 8:15 p.m. EWT, Blue Network. Wilbur Evans, baritone.

Chicago Theatre of the Air, 9 p.m. EWT, MBS. Operetta. Henry Weber Orchestra, Marion Claire, soprano.

Hit Parade, 9 p.m. EWT, CBS. Pick of the week's popular tunes. Mark Warnow, conductor; Frank Sinatra.

Saturday Night Serenade, 9:45 p.m. EWT, CBS. Jessica Dragonette, soprano.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

RADIO, STAGE AND SCREEN

LIEBLING

Against the studio background of a Vertès drawing of purple grapes and tipsy maidens, José Iturbi premiered Morton Gould's American Concertette on Columbia's Cresta Blanca Carnival Aug. 25. The work, in four movements, is brilliant and clever, with the second and third movements, Gavotte and Blues, providing better listening than the other two, which are chiefly a virtuoso's field day. Iturbi waded into the work with vim and vigor and emerged with some very fine playing indeed. Hoarse cries of bravo, cheers and crashing applause came from the radio audience, which for once got out of hand, radio audiences as a rule applauding meekly when, if and for as long as the announcer wills. The performers grinned happily and even Gould, whose usual expression is one of worried melancholy, brightened up to the extent of permitting a faint quiver of a smile to cross his face. The Concertette is scheduled to be played by the Minneapolis Orchestra this winter.

The following week, Alec Templeton joined the show as a permanent guest. On his first program he clowned around with a little number called Hep, Hep Bourree, swing version of the Bourree from Bach's English Suite. No doubt all the purists listening in turned off the program with violent alacrity. I thought it was fun, and found my feet shuffling in time to it. Templeton's star turn is improvisation on four different tunes supplied by the audience. A one-man variety show and a sparkling pianist, Templeton is a distinct attribute to the Cresta Blanca program.

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A new show started Sept. 4 from 7 to 8 p.m., on the Blue Network called What's New, emceed by Don Ameche, and sponsored by RCA. Its aim is to report on anything new during the previous week, in science, literature, theatre, business, agriculture or the home. What's new in music turned out to be Iturbi playing Boogie-Woogie like a veteran, and exchanging cracks with Don Ameche. Asked if he liked Boogie-Woogie Iturbi replied emphatically that he did, but that "sometimes I boogie when I should woogie, and sometimes I woogie when I should boogie," a sad state of affairs indeed.

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Keepsakes, another Blue Network novelty, was introduced September 5. It stars Dorothy Kirsten and Mack Harrell, features the most sentimental songs in the repertoire, and asks that listeners send in "keepsakes" to be read on the program, bits of sentimental verse, and what not. Both Miss Kirsten and Mr. Harrell sing what are generally referred to with a sob in the voice as "the good old songs" with taste and charm, and if the overcloying syrupiness of the script could be diluted, the program should develop into an entertaining feature.

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Watch for an important premiere! On Sept. 29, Shostakovich's new piano sonata will be given its first American performance on Columbia's Invitation to Music by Vera Brodsky, American pianist. It is Shostakovich's newest work, written soon after the Leningrad Symphony, and has only been performed privately by the composer, so the broadcast is really the sonata's first public hearing. It is in the customary three movements, and is described by Miss Brodsky as "a serious work." Miss Brodsky will premiere the piece at the special request of Am-Rus Music Corp.

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Dmitri Mitropoulos' recent appearances with the N. Y. Philharmonic were notable. Particularly exciting were the Stravinsky Firebird and the Moussorgsky Pictures at an Exhibition. During the latter broadcast, Claudio Arrau, Chilean pianist, gave a poetic reading of the Liszt A major Concerto. Following Mitropoulos, Howard Barlow was scheduled for two broadcasts, and on Sept. 26 and Oct. 3, Vladimir Golschmann will take over.

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Italo Montemezzi, now living in Beverly Hills, Cal., has just finished a new one-act opera, L'Incantesimo, and it may be premiered by NBC with Alexander Sved in the leading role . . . Lucille Manners of Cities Service fame, recently received an award from the Mayor of Milburn, N. J., for her services to the Red Cross, A.W.V.S., American Legion and B'nai Israel. There is talk of her doing a Broadway musical show this Winter, if she can find the right piece.

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Chalk up among other recent guest spots, several fine performances for Jennie Tourel, on CBS Invitation to Music and The Pause That Refreshes . . . Did you know that Conrad Thibault's own composition, A Soldier of Fighting France, is broadcast by BBC to France daily for propaganda purposes? . . . Felix Knight, American tenor, missing too long from radio, has been overseas for three months, entertaining the soldiers . . . Claudine Macdonald, for seven years program director at NBC, has ben appointed radio chairman of the National Federation of Music... With the sponsorship by General Motors of the NBC Symphony, now called General Motors Symphony of the Air, that makes two of our major orchestras that have been discovered by big business. This figure may shortly be increased, as it is rumored that the U. S. Steel Corporation has its eye on the Boston Symphony series, starting Oct. 9 on the Blue Network.

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Because of union troubles, the scheduled twenty-six week series of Philadelphia Orchestra broadcasts over CBS has been cancelled. Orville H. Bullitt, president of the Philadelphia Orchestra Association confirms news of the cancellation, but both the union and the association declined to discuss the reasons, although they admit the wage question was involved.

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The revival of Balieff's Chauve-Souris closed before this reviewer could get around to it. Hall Johnson's revival of his Run L'il Chillun, also suffered an early demise, which was a pity. The chief novelty of the latter was that the Hall Johnson Choir took the place of the customary orchestra. Johnson writes appealingly and skillfully for his finely trained singers.

JESSICA DRAGONETTE
browses in the library. The popular soprano returned to the CBS Saturday Serenade, Sept. 11, after a holiday.

VLADIMIR GOLSCHMANN
conducts two New York Philharmonic broadcasts, Sept. 26 and Oct. 3.

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Like Melba and her "farewell" appearances, you can always count on Blossom Time to turn up again and again whenever there's a hint of operetta in the air. Sure enough, two weeks ago, it wandered timidly back to town and revived itself with Alexander Gray and Barbara Scully in the leading roles. The Brothers Shubert have gathered a dependable orchestra to serve Herr Schubert's melodies. Mr. Gray and Miss Scully do nicely with the songs, and the comedy plods along as heavily as ever. However, Blossom Time has survived time and criticism, has absorbed all the praise and blame it's ever likely to get, and has now become one of those things you should take the children to, because you liked it in your youth.

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One of the biggest hits New York has ever had is, of course, the lovely Rodgers-Hart-Hammerstein musical comedy, Oklahoma, which has been sold out months in advance. So terrific is the demand for tickets that in desperation the Theatre Guild is listening to a suggestion to open a second company in New York, something unheard of in New York theatrical history. It is felt that the play itself is so good that any competent cast of players could fill the roles, and there is even some discussion of interchanging Alfred Drake and Joan Roberts of the first company with the two stars of the second company. Both Drake and Miss Roberts were "discovered" by Oklahoma. Joan Roberts is a lively blonde of Irish descent, with a wicked sense of humor, and a pile-driver determination to get ahead. She has worked hard and long, has played in stock, has appeared with the St. Louis Opera Company, and is a living example of success-through-hard-work-without-influence.

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If Warner Brothers have anything to say about it, and they are a vociferous lot as a rule, Shostakovich will come to America to appear in the Howard Hawkes production, Battlecry. The plan is to build scenes around Shostakovich's writing of the Leningrad Symphony during the siege. Warners are anxiously awaiting the Russian composer's reply to the invitation. So am I.

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After much shilly-shallying, the Max Reinhardt production of Offenbach's La Belle Helene has again been taken over by Yolanda Mero-Irion for the New Opera Company. Variously announced as being backed personally by Reinhardt, then by Clifford Fischer and Emil Friedlander, it has now returned to its original sponsors. Leonora Corbett, ex-Blithe Spirit, has been signed for the title role, and Erich Korngold has been mentioned as musical director.

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Further news has come in about the Billy Rose production of Carmen Jones, the modernized all-Negro version of the Bizet opera. Again swearing that the music will be untouched by swing, Rose announces that Robert Russell Bennett will conduct and make minor changes in the score to fit the demands of the Oscar Hammerstein rewrite of the book. The cast has been chosen by John Hammond, known chiefly for his devotion to hot jazz. Carmen Jones will be played by Muriel Smith, a student at the Curtis Institute of Music, and Luther Saxon will do Joe (Don Jose). Carlotta Franzell will play Cindy Lou, known once upon a time as Micaela. Joseph Littau is slated as assistant to Bennett. Howard Bay is turning out the sets, Raoul Pene Du Bois the costumes, and Eugene Loring will handle the choreography. The production will open outside New York some time in October, and will undoubtedly be either the most extraordinary novelty of the season, or—???

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Duke Ellington, whose Carnegie Hall recital last Winter drew a packed house, is giving another "highbrow" concert Sept. 30 at Philadelphia's Academy of Music . . . Rise Stevens will do the Count of Luxemburg after Going My Way is finished . . . She is also mentioned as the lead in a musical version of The Command to Love . . . Jerome Kern will do the score for Deanna Durbin's new picture, Caroline . . . Paul Muni may play Chopin in the movies . . . Gertrude Lawrence will have her own radio show on the Blue Network beginning Sept. 30 . . . Robert Hannon, baritone, now on CBS American Melody Hour, made his debut at a Kansas City Florists Convention . . . Universal's movie, Phantom of the Opera, has a strange musical background, consisting of Act III of Martha; a French opera based on Chopin Themes; a Russian opera suggested by Tschaikowsky's Fourth Symphony; two original "opera sketches," whatever that means; a theme song, Lullaby of the Bells by Edward Ward and George Waggner and a Piano concerto in "E" (quotes are not mine) by Ward. Susanna Foster and Nelson Eddy appear in this peculiar melange . . . Donald Dickson makes his movie bow in M-G-M's Up in Arms.

The Arturo Toscanini photograph on the Front Cover is copyrighted by NBC, Ray Lee Jackson, N. Y.

LONDON

By HUGH LIVERSIDGE

LONDON.—Plans for a National Association of symphony orchestras of Great Britain have been completed by Mr. Russell, manager of the London Philharmonic. In addition to this orchestra, ensembles which have joined the Association include the London Symphony, Hallé, Liverpool Philharmonic and Scottish. Others are negotiating. Cooperating is the Musicians' Union.

Mr. Russell has disclosed that the London Philharmonic, in addition to the Saturday concerts at Albert Hall, will be heard on Sundays at a West End theatre. During August, the orchestra toured many provincial towns and concertized almost every day.

One of the most interesting recent Proms was devoted to modern music by American composers. Brilliant Irene Kohler, soloist, by legitimate methods, gave full value to George Gershwin's Piano Concerto. Aaron Copland's sincere A Lincoln Portrait had Lt. Burgess Meredith as orator. Both speaker and work made a good impression. William Schuman's Third Symphony makes use of the art of counterpoint. Hugo Weisgall's American Comedy, 1943, conducted by the composer, proved a cheerful little work. The audience was courteously enthusiastic. Sir Adrian Boult conducted the BBC Orchestra.

At another Prom the first English presentation of a festival overture by the modern Russian composer Budashkin made no deep impression. The work is devious and lacks originality. Lennox Berkeley's symphony, composed in 1941, is strikingly faithful to old traditions and grows on acquaintance. Benjamin Britten's Scottish Ballad, for two pianos (ably played by Clifford Curzon and the composer), is definitely a show piece and makes free and original use of Scottish airs.

Modern Scores Lacking

Apart from the fine Fifth Symphony by Vaughan Williams, the modern works, if those heard to date at the Proms are any criterion, fail to offer worthy successors to the older British moderns. Most of the recent modern works seem to lack originality and sincerity.

The Proms continue their policy of presenting all-Beethoven concerts, but there is all the difference in the world between Beethoven inspiringly played by a Toscanini or a Walter and the poor performances of the most hackneyed classics to which we have been treated.

At a recent one, however, Eda Kersey gave a superb reading of Beethoven's violin concerto after a fair start due to the turgid orchestral playing. Where most violinists only give us the work's dynamic qualities, Miss Kersey also enhanced its lyrical qualities. The slow movement, in her reading, was like a benediction. Miss Kersey has been engaged for three more Proms. With Dame Myra Hess and Moisiewitsch, she must be one of our busiest musicians.

Returning unexpectedly to the podium after his illness, Sir Henry Wood received a tremendous ovation. Christina Barry, making her debut in the Bell Song from Lakmé, showed great promise. Her coloratura and general vocalization were neatly and soundly executed. Sir Henry and the BBC Orchestra accompanied. Hitherto the London Philharmonic, with Basil Cameron conducting, had played at all Proms.

Varied Concerts

At the Wigmore Hall, Astra Desmond sang a group of Grieg's songs with understanding, and the composer's lyricism held interest throughout the recital.

Other Wigmore Hall concerts included the Griller Quartet and Harry Isaacs in a varied program with a quintet by Bloch. The work is arresting and a good example of a composition by one of the most interesting composers of the last few decades.

Another concert, in aid of the Merchant Navy, by the Boyd Neel orchestra, was devoted to old masters. The most grateful experience was Leon Goossens's exquisite playing of an oboe concerto by Cimarosa, successfully adapted by Arthur Benjamin.

A concert under the auspices of the Society for Promoting Cultural Relations with the U.S.S.R. gave us two first English performances. Two pieces for strings by Shostakovitch—one of his earlier works—show romantic leanings in the first part and remind us of the harsh noise and power of machinery in the last. Five orchestral pieces by Veprik reveal the Russian national style and are colored with folksong sentiments.

Denny in England

George V. Denny, Jr., president of New York's Town Hall and moderator on the radio program, America's Town Meeting of the Air, is in England for the OWI on invitation of the British Ministry of Information. He will travel with the British Army Bureau of Current Affairs, Canadian groups and civilian organizations studying war information proceedure.

Moorcroft, Courier Writer in Britain, in Army

Norman Moorcroft, former Musical Courier correspondent at Manchester and Liverpool, England, has been in the British army for three years and now is in England. During last autumn he was married to Margaret Duncan of Huddersfield, Yorkshire.

International Scholarship Resumption in Post-War Plan

NIAGARA FALLS, ONT.—Plans for the resumption of scholarship exchanges between schools and colleges of Great Britain, the United States and Canada were discussed at the reorganization meeting here of the Royal Canadian Society of Musicians. Capt. W. S. Romain, chancellor, announced that it is hoped that the resumption will occur immediately after the peace is concluded.

The parent body of the Canadian group, the Royal Society of Musicians of London, was represented. Named to confer with American universities were Baron de l'Eveille, Sir Henry Wood and Dean Broadus Farmer.

E. GREENWOOD.

Baltimore Welcomes Spurt in Bookings

By GUSTAV KLEMM

Baltimore, Md.

Following on the heels of the past music season, which ran the local concert goers ragged and set a new all-time high, there looms ahead a new music schedule which represents a decided increase.

There will be nearly 50 symphony concerts during the season and generous quotas of opera, ballet, concert and recital. The new Baltimore Symphony Orchestra, under Reginald Stewart, will give 30 concerts, an increase of four over its first season. The Wednesday night events will have, as soloists, Mr. Stewart (opening concert), Mischa Elman, Luboshutz and Nemenoff, Jan Peerce, Helen Traubel, Austin Conradi, Percy Grainger, Marcelle Denya, Vladimir Horowitz and Gladys Swarthout. There will be 14 Sunday night concerts and five programs for young people. C. C. Cappel, manager of the orchestra, hints that there may be additions to the above schedule.

Visiting Orchestra Schedule

The Philadelphia Orchestra will come for six visits, all but one to be conducted by Eugene Ormandy. The soloists will be Rudolf Serkin, Oscar Levant and Zino Francescatti. Two of the programs will be straight orchestral concerts.

The National Symphony Orchestra, under Dr. Hans Kindler, will journey here for 10 concerts. Among the soloists engaged are Grace Moore, Artur Rubinstein, Nathan Milstein, Ezio Pinza, Yehudi Menuhin and Josef Hofmann. The orchestra will also give several concerts here in association with the Monte Carlo Ballet Russe.

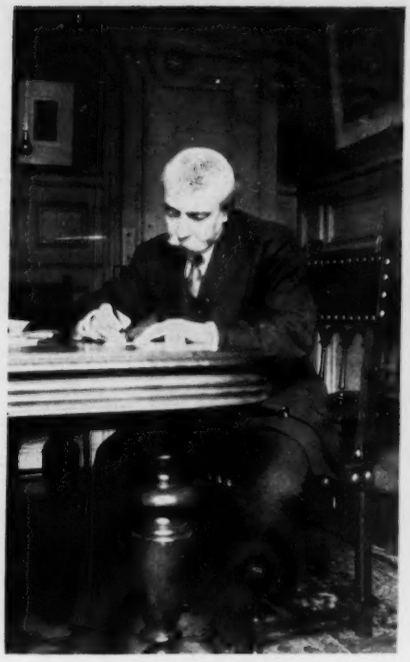
The Philadelphia-La Scala Opera Company will present four performances here during the year. Incidentally, the season's operatic opening occurs when the Columbia Opera Company begins a week's engagement at the Lyric on Oct. 3.

Concerts at Peabody

There will be 12 of the Peabody Friday afternoon recitals. The list includes Rose Bampton, Mischa Elman, Luboshutz and Nemenoff, Wanda Landowska, Anna Kaskas, Jesus Maria Sanroma, Gregor Piatigorsky, Robert Casadesus, Jan Peerce, Helen Traubel, Benno Rabinof and Igor Gorin. The Musical Art Quartet will be heard in 10 Monday night programs and there will be a continuation of the Patriotic Programs, numbering 8 and presented by members of the Peabody Conservatory faculty. They will be heard on Friday evenings and the list includes Dr. Charles Courboin, Maria Rosanoff, Alexander Sklarevski, Sascha Jacobsen, Austin Conradi, Oscar Shumsky, Pasquale Tallarico and Virgil Fox.

Sigmund Romberg, his orchestra and soloists, will play an engagement, his third here, and The Don Cossack Chorus will be heard here for the fourteenth time.

There will doubtless be quite a few additions to the schedule during the season.



ISIDOR PHILIPP

Philipp's Eightieth Birthday Celebrated

Isidor Philipp, noted Hungarian-French pianist-pedagogue, observed his eightieth birthday on Sept. 2. Now resident in the United States, he has continued his musical interests and activities in this country, where he has many former pupils.

Born in Budapest, he was a pupil of Mathias at the Paris Conservatoire (where he won first prize in 1883) and of Saint-Saëns, Heller and Ritter. He appeared with the principal European orchestras and formed noted chamber groups. In 1903 he was named professor of piano at the Paris Conservatoire and gained wide fame as a teacher. He came to the United States frequently as a visitor having held master classes in Boston and New York a decade ago. In 1941 he fled from Paris on ten minutes' notice that the Nazis were coming. They destroyed or seized all his possessions. He has published many compositions for piano, as well as arrangements and educational works.

(See Variations for other details.)

Barzin Orchestra Rehearsals Opened

A limited number of seats was available this summer at the rehearsals on Tuesday, Wednesday and Thursday afternoons in Carnegie Hall, New York, of the National Orchestral Association. Leon Barzin, musical director, states that the ensemble is the youngest ever assembled by the orchestra. The admission to the rehearsals was free to the public. Mr. Barzin conducted an open rehearsal on the Mall in Central Park, on Aug. 3 in the series, New Wartime Music under the auspices of the League of Composers in association with the Park Department.

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NORTH AFRICA: Lands of Musical Magic Welcome Our Service Men

By GERHARD WILLNER

CAIRO.—No better example for the increased need of good music in war time could be found than Egypt. Before the war we had to depend to a large extent on visiting artists from abroad. The difficulties of travel in war times have temporarily put an end to the visits of world celebrities. At the same time there are now many members of the forces of the United Nations in this country, who are in need of good concerts.

For these a Music Centre called "Music for All," was instituted in Cairo a year and a half ago, in which light and serious concerts of all types take place regularly. It is a joy to watch a crowded audience in uniform listen to a Beethoven Symphony played by the Palestine Orchestra or to a Debussy Quartet done by the Kaminsky Quartet.

In the Forces there is a great deal of musical talent to make up for the missing world celebrities. The excellent English pianist, Gerald Gover (with whom this writer has been privileged to give many concerts on two pianos), has given countless hours of pure joy to many music loving soldiers and civilians in Egypt. Equally successful are Lance Dossor, who arrived in this country only a few months ago, and the Australian pianist, Nancy Weir.

A Services Choral Society and a Ladies Choral Society have been formed by Clifford Harker, an R.A.F. sergeant, who is in peace times organist and choirmaster of the Cathedral at New Castle. His skill and energy last autumn made the first Egyptian performance of Handel's Messiah possible. (This work is given in Egypt's neighborland, Palestine, year by year). Gilbert and Sullivan programs are another feature of the two choral societies .

A TUNISIAN ORCHESTRA

Palestine Orchestra Popular

The centre of interest of all music lovers in the Middle East is, of course, the Palestine Orchestra. All concerts of this excellent ensemble are sold out long ahead, especially when such a fine conductor and musician as George Singer (formerly at the Prague Opera) leads the program.

Other concerts have been conducted by Michael Taube and Crawford McNair. The latter also shares the weekly concerts of the new Cairo Symphony Orchestra with Josef Huttel. This ensemble is based on the former Radio Orchestra, which has been enlarged by members of the Forces.

The Egyptian concerts of the Palestine Orchestra are now an integral and ever-growing part of their activities. Successful soloists of their concerts in Cairo have been Gys Karten, clarinet; the violinists Rudolf Bergman, Lorand Fenyvès and Josef Kaminsky; Theo Salzman, former solo cellist of the Vienna Philharmonic Orchestra, and the pianists Ella Goldstein, Pnina Salzman, Georges Themeli, Frank Pollak and this writer, who also has formed a Trio with the orchestra members Jaroslav Frout, violin, and Albert Katz, cello.

A particularly interesting concert of contemporary music was given by the Fenyvès Quartet and quite a few with classical programs by the equally fine Bernstein Quartet. Altogether music is not in any way dead in the Middle East, and we are looking forward to many more interesting concerts in the near future.

WPA Music Library to Be Loaned by USO

Increased demand for music in the Army and Navy will be met by the distribution of the WPA music library of the Eastern Federal Music Project through USO to orchestras and choruses of service men on the Eastern seaboard. This was announced by Dr. Raymond Kendall, USO music coordinator. Franklin F. Hopper, director of the New York Public Library, and Dorothy Lawton, music librarian, turned the 2,000 orchestral and choral pieces over to the USO. The first consignment of the orchestral scores, including Beethoven's Fifth Symphony, Tchaikovsky's Nutcracker Suite and Bach's Fifth Brandenburg Concerto, went to Boca Raton Field, Fla., where a former second flutist of the Cleveland Orchestra is among the men in service.

American Coloratura

GRACE PANVINI

Soloist with Sigmund Romberg's Concert Orchestra, Jan.-June '43

135 Concerts! in 5 months **110 Performances!** of Bell Song

Romberg could have beguiled his audience for the whole evening; but Panvini was in the offing. This bewitching coloratura soprano sang Voices of Spring with such magic control that her voice conquered the vast acoustics of the great hall with glorious filagrees of vibrant vocal tone. She sang the Lakme Bell Song with entrancing agility. —*Augustus Biddle, Toronto Daily Star*

Grace Panvini disclosed a flexible and fresh voice in the Bell Song from Lakme and a vocalized Strauss Waltz. —*Ray C. B. Brown, The Washington Post*

Miss Panvini sang with fluent vocal technique exhibiting a persuasive musical temperament. —*Mary Leighton, Cincinnati Enquirer*

Grace Panvini, Opera and Concert Star, Gives Brilliant Concert

The program was one of great variety, including the early Italian song, "Se tu m'ami", French, Spanish and English songs and her choicest operatic arias.

As a coloratura Miss Panvini can take her place among the best artists of today. Extreme brilliance and dazzling technique marked the bravura passages in the aria "Bell" song, Charmant Oiseau and the always beautiful "Una Voce Poco Fa". Her E's and F's above high C were executed with ease and beauty.

The Spanish numbers were well received. "Ay, Ay Ay" and "El Morinito" required rapid diction. In marked contrast was the French group with the beautiful "Ascanio" by Saint-Saëns, a number which has almost no accompaniment and lets the voice stand out in a plaintive lament. "Extase", by Duparc, was sung with a lovely velvety tone. Another number requiring middle voice and sustained singing was the "Slumber Song", by Max Reger. Her pianissimo in this number was silvery and exquisite, and floated to the farthest corner of the huge auditorium. Other numbers executed with great artistry and fine interpretative skill were "Voce di Primavera", by Strauss, and "Laughing Song", from Manon.

Miss Panvini's soprano voice is one of unusual beauty. It is high, clear and true with a rich middle register, making it possible for her to do lyric numbers. Her coloratura passages were filled with sparkling staccati scales of lightning rapidity. All of these combined with real musicianship and a winsome stage presence make her a most interesting artist.

The concert was brilliant and charming, pleasing to the eye and ear, Miss Panvini appeared in a frock of pink flowered organza with flowers on her shoulders and a tiara in her black hair. Her petit beauty was like an old-fashioned cameo.

—*Columbus (Ga.) Ledger, August 26, 1943*

Gilda in Rigoletto

ERIC SEMON ASSOCIATES, N.C.A.C., 711 FIFTH AVENUE, NEW YORK CITY

THE DANCE

Ballet Companies Give Season Plans

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Demand for ballet throughout the country is greater than ever. It might be said that since the war, it has become an American institution. Concert goers in the various cities are familiar with the ballets as well as the dancers. They are acquainted with the repertoires, discuss what they have seen and have definite ideas about what they would like to see.

No one is more aware of this fact than the personnel of the companies and they are making every possible effort not to let their public down, according to David Libidins, who holds the unique distinction of being actively connected, in a vital capacity, in each of the two major ballet companies.

For the Ballet Russe de Monte Carlo, he is the man who sees to it that contracts are signed, sealed and delivered for its entire tour. In direct contrast, his position with the Ballet Theatre has nothing whatsoever to do with booking. That is in the hands of S. Hurok exclusively. As administrative director, Mr. Libidins is in charge of internal affairs. With this position there are unlimited duties and responsibilities which include, among other things, discipline and complete control over all expenditures—salaries, productions, royalties, staff, cleaning of costumes, rebuilding scenery, taxes, etc. The company, being a corporation, is guaranteed a certain amount per concert by the management of S. Hurok. If the box-office receipts top the set amount, the company is entitled to a certain share of the profits. It is up to Mr. Libidins to see that everything is settled accurately and amicably.

Ballet with a Capital "B"

Mr. Libidins has but one interest, and that is *ballet*. "Both companies must live and prosper. The important factor is *good performances*. The standard must be high and there must be artistic competition to stimulate the development of the art of ballet." Surely this is a view with which every sincere ballet lover must agree. To prove his point, he tells of a coincidence of last season. "Both companies visited the same city within a period of a month. The performances of the first group were a terrific sucess and the second company was automatically completely sold out. But," he added, "if the first show had not been good, no publicity in the world could have created an audience for the company to follow."

New Productions of Ballet Theatre

Both companies are hard at work preparing new works for the coming season. Ballet Theatre will open at the Metropolitan Opera House on Oct. 10 for a four week season. There will be three new works. Mademoiselle Angot, with music by Alexander Charles Lecoq, arranged by Efrem Kurtz and orchestrated by Richard Mohaupt, is to be Leonide Massine's new ballet. The decor and costumes are by Matislav Doboujinsky. David Lichine has created a ballet called Fair at Sorochinsk, from the Moussorgsky opera of the same name. Nicholas Remisoff supplies the designs for the costumes and scenery. The third new work is Agnes de Mille's Tally-Ho! This is a comedy choreographed to music of Gluck arranged by Paul Nordoff. Decor and costumes are by Motley.

Dancers who will appear with the company are Markova, Dolin, Eglevsky, Chase, Kaye, Lazovsky, Laing, Tudor, Semenoff, Hightower, Karnilova, Janet Reed, Alicia Alonzo, Robbins, Romanoff, Reed, Kidd and Kriza. Leonide Massine is listed as a guest artist. Other guest artists are Argentinita, Agnes de Mille and Vera Zorina. The latter will shuttle from Hollywood to the "Met" while working on a picture. Antal Dorati will continue as musical director, and Mois Zlatin will again be his assistant.

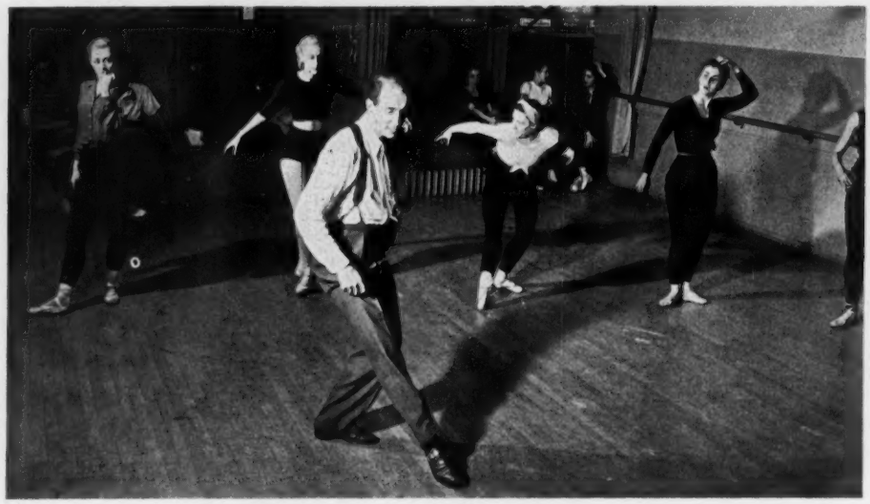
Ballet Russe Plans

The Ballet Russe de Monte Carlo will have its first performance of the season in Cleveland on Oct. 8. After an extended engagement in Chicago, which starts on Oct. 15, the company will tour all the way to the west coast and Canada, returning to Newark on March 25. As the schedule reads at present there are sixty-six cities on the list. There is still a possibility of twelve additional dates for the season.

According to Franz Allers, the musical director, there will be four new ballets. There will be two Nijinska works —a revival, never seen in this country, is Etude with music by Bach; plans for the second are not yet clear but it seems definite that the music will be that of a contemporary Russian composer. Igor Schwetzoff is creating a condensed version of Gliere's ballet. The Red Poppy, originally a work in several acts, which proved the most popular offering on the Russian stage in recent seasons.

For the fourth ballet, a special orchid should be tossed to the management of the Ballet Russe for having a Spanish dancer, Pilar Lopez, create a ballet. The sets are by a Spanish artist and the music by Gustavo Pittaluga.

As for the personnel, the three mainstays, Alexandra Danilova, Igor Youskevitch and Frederic Franklin, will be on hand. Nathalie Krassovska will return to the company. Ruthanna Boris, formerly of the American Ballet and more recently soloist of the Metropolitan Opera Ballet, will make her debut with the company. Another soloist to appear with the company for the first time is Mary Ellen who made a considerable impression last year in Balanchine's Ballet Imperial. Those who have lent their talents elsewhere are Lubov Roudenka and Milada Mladova, now in the Merry Widow; Mia Slavenska who is busy with a group of her own and Kasimir Kokitch, now in the Army.



ANTONY TUDOR ILLUSTRATES

to a dance group preparing for the new season. He will lecture in the New York Town Hall Friday Morning Series on Nov. 12.

Dance Notes

The tendency of some movie house stage shows toward a higher artistic standard is gradually forming a new outlet for the serious dancer. This is especially true at the Roxy Theatre. The recent show with Ilona Massey, singer; Veloz and Yolanda, concert ballroom dancers; Jeanne Brideson, virtuoso of the violin and Pauline Koner, concert dancer who staged and danced in the charming Hungarian dances which provided a finale for the show, was proof enough. If the audience reaction is an indication, and it should be, is there any reason why this type of entertainment is not destined for success?

•

The Museum of Modern Art Film Library has been showing a movie called The Dance in Film: 1909-1936. Early Spanish dances, ballroom dances of about 1916, a pas de deux by Geltzer and Zhukov, Anna Pavlowa's most memorable solos, Rudolph Valentino's famous tango, Joan Crawford's shocking Charleston, Fred Astaire's amazing tap dancing and Disney's fantastic Skeleton Dance are all a part of the historical film.

•

Katherine Dunham and her company will open at the Martin Beck Theatre on Sept. 19, for a two week engagement . . . Veloz and Yolanda withdrew from the Roxy stage presentation and immediately departed for their home in Beverly Hills, where they will await a visit from the stork . . . Iva Kitchell has added three concert dates to her tour for the season—the Brooklyn Academy, Nov. 6; Indiana State Teachers College, Indiana, Pa., Nov. 9, and Racine, Wisc., May 3.

The Ethnologic Theatre at the Ethnologic Dance Center opened its fall season of Bi-monthly Intime Recitals on Sept. 14 with a program of dances by La Meri and her Natya Dancers. Guest artists who will appear during the season are Carola Goya, dancer; Alexander Vilalta, pianist, and Wasantha Wana Singh and his musicians in a program of music of India. Among the speakers to appear in the monthly lecture-demonstration are Dr. Felix Cleve, Grant Code, Dr. Ilia Motyleff and Eugene O'Neil.

Still another apology is due Mr. Dolinoff. In the May 20 issue of the Musical Courier when a correction was made of his stand taken in the Metropolitan Guild meeting, he was referred to as Anton Dolinoff instead of Alexis Dolinoff.

The American Concert Ballet under the management of Boosey & Hawkes Artists Bureau, will make their first New York appearance on Oct. 30 on the dance recital series at the Central High School of Needle Trades.

When Antony Tudor, Ballet Theatre's choreographer and dancer, gives a lecture-demonstration in Town Hall on Nov. 12, it will be the first program on the dance ever to be given on the Friday Morning Town Hall Lecture Series devoted to literature and the arts.

A three act dance drama, Vain Shadow, was produced at the Perry-Mansfield Theatre in Steamboat Springs, Colorado, this summer. Valerie Bettis created the choreography and danced the leading role. Bernardo Segall composed the music, Shailer U. Lawton wrote the script, Betty Wiles designed the settings and Earle Goodenow was responsible for the costumes. The entire production was under the direction of Charlotte Perry.

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National Federation Offers $2000 in War Bond Prizes

A competition for $2,000 in war bond prizes was announced by Mrs. Guy Patterson Gannett, president of the National Federation of Music Clubs, prior to the annual fall meeting of the Board of Directors and State and District Presidents Council, held in Minneapolis, Sept. 16 to 19.

The prizes, donated by Donald Voorhees, American conductor and director of the Cavalcade of America, radio program of the Telephone Hour, will be given to the federated music groups which in the next seven months present musical programs "that most significantly serve the nation's war effort."

The contest continues to April 1, 1944. First prize will be $500; and there are two second prizes of $200 each; two third prizes of $150 each; eight fourth prizes of $50 each; and 16 fifth prizes of $25 each.

"These awards are offered only for public performances of music given by amateur musical organizations," Mrs. Gannett stated. "Only groups connected with the National Federation of Music Clubs will be eligible, but groups which affiliate within the contest period may compete. The judges will not be guided exclusively by the musical excellence of the program presented, but also by the element of effort and sacrifice which entered into the presentation."

Judges will be announced later. Fourteen district contests will precede the national finals. The contest will be under the auspices of the War Service Committee of the Federation, Mrs. Ada Holding Miller chairman, with the war service chairmen of the various states collaborating. Groups desiring to compete should contact their State Federation president or war service chairman.

Board Meeting

At the Minneapolis session, based on the theme of the role of music in the war-time world, addresses were made by Baroness Suzanne Silvercruys, Maurice Matteson and Ruth Bradley. Mrs. Miller presided at the concert given by Minneapolis artists and described the war service program which has sent music and instruments to soldiers and sailors.

The finance committee session had Mrs. Royden J. Keith presiding, and Ruth M. Ferry was chairman of the Young Artists Audition Committee session. Mrs. Gannett presided at the executive session of the directors and Mrs. Phyllis Lations Hanson, National Junior Counsellor, was in charge of the session devoted to a discussion of junior activities. At a student meeting, H. Merrills Lewis, national student advisor, led the discussion and Mrs. C. Lloyd Billman, chairman of the council, presided at that group's meeting.

Genevieve Terry, 17, violinist, winner of the Edgar Stillman Kelley Junior Scholarship in 1942, was heard at the junior session, her program including a prize-winning composition in the 1943 Junior Competitive Festivals. Lauris Steere's Fantasie for Viola, which was a prize winner in the 1942-3 student composition contests, was featured at the student program.

Music Fraternities Plan War Benefit Series of Concerts

(Picture on Inside Front Cover)

From Feb. 1 to March 15, 1944, Victory Musicales will be held all over the United States by chapters of Delta Omicron, Mu Phi Epsilon, Phi Beta, and Sigma Alpha Iota. These four national women's organizations in the field of music are uniting in a war project affecting all collegiate and alumnae chapters of each group.

The purpose of these Victory Musicales will be to further the best interests of music and musicians by presenting programs of high musical calibre to audiences over the country; and to aid the United States Treasury Department and the war effort by encouraging the purchase of war stamps and bonds. These musicales will be open to the public and admission will be by the purchase of stamps and bonds, to be retained by the purchaser.

Cooperating in this effort will be 243 college and alumnae chapters located in all parts of the country. The total membership of the four fraternities is 36,000.

Wherever possible, these programs will be given also for members of the armed forces and to college and university audiences.

ALEXANDER BOROVSKY, pianist and teacher, has opened a New York studio for advanced pupils. He has conducted master classes at Trinity College, London; in Amsterdam, South America and Mexico and lectured extensively on Bach. Mr. Borovsky also is the editor of the Ullstein Edition of Mozart.

Soldier-Musicians in Many Activities

SALT LAKE CITY, UTAH.—The Utah State Symphony Orchestra recently featured a group of soldier soloists, through the co-operation of the Army and local musicians union. Sgt. Hunts Heniot, former conductor of the orchestra, led all but one number, in which the players were under Capt. Joe Jordan of Fort Huachuca, Ariz. The soloists were Sgt. Lawrence Whisonant, baritone, and Pvt. Harold Brown, pianist.

•

CAMP UPTON, N. Y.—Pvt. Emery Darcy, ten, Astrid Varnay, soprano, and Arthur Carron, tenor, all of the Metropolitan Opera, gave a concert here, under the auspices of USO-Camp Shows on Aug. 15.

•

SPOKANE, WASH.—Hans Moldenhauer, following an honorable discharge from the Army, has re-opened the Spokane Conservatory of Music, of which he is director.

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CHICAGO

(*Continued from page 3*)

and at the last concerts of October, the Strauss-Couperin Dance Suite and John Alden Carpenter's Symphony No. 2 come for their first hearing. Concertmaster John Weicher is to be the season's first soloist, playing the Sibelius Violin Concerto.

During the season, entire programs will be devoted to Beethoven, Brahms, Tchaikovsky, and Richard Strauss. A Mozart cycle of two weeks will be conducted by Hans Lange, with Artur Schnabel as soloist at which three symphonies and five Concertos will be played. The soloists now under contract include: Claudio Arrau, Ania Dorfmann, Mischa Elman, Zino Francescatti, Horowitz, Edmund Kurtz, Milstein, Piatigorsky, Pennario, Isaac Stern, Artur Rubinstein, Szigeti, Serkin, Milton Preves, Schnabel and Weicher. As usual, no singers figure in the list. One wonders why.

Record Attendance at Ravinia

An all-time high for average attendance was set with 80,593 attending twenty-four symphony concerts at Ravinia Park this year. The attendance of 7,575 at the four chamber music concerts which featured the Budapest String Quartet during Ravinia's seventh and concluding week brought this year's total attendance to 88,168.

Rubinstein's box-office drawing power accounted for three new records when the magnet of his name brought 8,423 persons on August 7; 7,148, July 31 and 7,026 on July 29. Two other high nights were July 17, when Piatigorsky and the Chicago Symphony drew 5,678 and July 10 when 5,038 heard Marjorie Lawrence as the orchestra's soloist.

George Szell, who conducted the orchestra during the fifth and sixth weeks of the season and was at the helm during Rubinstein's four appearances, stayed over during the final week of chamber music concerts to perform as piano soloist on the evening of Aug. 10, when he scored a personal triumph in the Mozart E Flat Major Quartet, of which the rondo had to be repeated so insistent was the demand for an extra.

Grant Park Final Concerts

The scheduled thirty-eight concerts, given gratuitously through the generosity of Chicago Park Board in co-operation with the Federation of Musicians and under the personal supervision of James C. Petrillo, proved a boon to the general public, even though some of the programs were performed in the rain instead of under the stars. To the inclemency of the weather must be attributed the drop in attendance from the high mark attained in previous seasons. Rudolph Ganz opened and closed the series. At the final concert he had as his soloist Naomi Cook, of the lovely soprano voice, and Edward Molitore, a master-singer among tenors.

Of the conductors, none achieved greater success than Jerzy Bojanowski, a program maker *par excellence* and a leader both dramatic and poetic in his readings of the classics and modern. At his third and final concert Mr. Bojanowski had as his soloist Valerie Glowacki, a justly popular local soprano, who was heard to good advantage in the conductor's own Prelude, a song which achieved popularity with the huge audience upon first hearing.

Rico Marcelli, a conductor Chicagoans have taken to their hearts, rarely misses a point in the matter of fine shading. In an all-Norwegian program, in celebration of Grieg's centennial, he achieved telling effects of coloring and tonality in well-tried pieces, and the audience gave warm approval. Conductor-composer Marcelli shone also in the presentation of excerpts from his opera Lifkronan, from which we heard the Norwegian Triumphal March and Soliloquy.

Chicago Symphony Outdoors

The Chicago Symphony Orchestra, tired evidently from its long season of concerts on the North Shore, and handicapped by playing under adverse atmospheric conditions, did not quite come up to expectation at the shell, though Hans Lange, refreshed from his prolonged vacation, seemed to be in tip-top form.

One of the outstanding concerts of the series was furnished by the George Dasch Symphony Orchestra, when that well disciplined organization had for soloist Freda Draper, Chicago contralto. The attractive singer gave radiant voice to operatic arias, and the vast audience demanded as many extras as there were selections listed.

Giacomo Rimini's return to Grant Park was the signal for his admirers to demonstrate their loyalty and admiration loudly when he sang arias from Mozart's Marriage of Figaro, with voluminous tones and the *savoir faire* of the true artist. Highlights of the Mozart opera offered opportunities also to six exceptionally talented vocalists from the Raisa-Rimini studios. Each shone in her own light and made the concert of the Chicago Orchestra, directed by Leo Kopp, outstanding in all its aspects.

Before starting on its Middle West tour, the Woman's Symphony Orchestra played the final concert in its Grant Park series under the direction of Nicolai Malko, who featured on the program a work of considerable merit — Felix Borowski's Le Printemps. They had as soloist Ennio Bolognini, excellent cellist.

Carol Silver, winner of many awards and one of Chicago's foremost young pianists, created a stir when she played the Tchaikovsky B Flat Minor Concerto for her initial appearance at the park with the Philharmonic Orchestra, Richard Czerwonky conducting. The comely young lady, a sophomore at Northwestern University and a young artist from the Howard Wells studio, played the concerto with virility and poetic insight.

Czerwonky, a long established favorite, impressed with his Philharmonic Orchestra. To him we are indebted for three of the most interesting and best performed programs of the series.

ANTOINETTE RICH

Chicago Piano Symphony at Mississippi Valley Fete

MOLINE, ILL.—The sixth annual Mississippi Valley Music Festival, presented early in August in Soule Stadium, East Moline, brought the largest audience ever to gather for such an event. One of the outstanding groups, the Chicago All-Girl Piano Symphony Orchestra, under the direction of its founder and conductor, Antoinette Rich, gave brilliant performances of a well-arranged program. The nineteen pianists, in white gowns, made a striking picture against a backdrop of flags of Allied nations, with Miss Rich perched high on the platform. They had to play three encores before the audience would permit them to take a final bow.

Carl Craven, well known conductor and voice teacher of Chicago, directed community singing, and Dr. Edgar Nelson led a large chorus.

R. E. F.

Anna Fitzu Produces Opera at Michigan City

(*Picture on page 27*)

MICHIGAN CITY, IND.—The International Gardens Opera Guild, under the direction of Anna Fitzu, presented Gounod's Faust in French at the Friendship Gardens near Michigan City, before a large and demonstrative audience.

The beautiful Gardens formed a romantic setting for the talent of Mona Bradford, excellent vocally and easy to look at as Siebel; Floria Campbell, who displayed a soprano of lovely quality in the part of Marguerite; Enrico Clausi, thoroughly familiar with the tenor lead, who used his voice to good advantage; William Zane, who as Mephistopheles, sang and acted with spirit and Daniel Cobb, who made a good impression as Valentin. A word of appreciation goes to Clara Confare, who took the part of Dame Marthe on a few days' notice, adding spice to the garden scene by a good bit of comedy. The practised hand of Joseph Tessmer was evident in the expert stage direction and helped to make the *mise-en-scène* a pronounced success. Arthur Zach conducted with authority and the ballet performed well under the guidance of Berenice Holmes.

Earlier in the season Miss Fitzu produced Flotow's Martha in English with an outstanding cast featuring Shirley Dickensen in the title role; Helen Beatty scoring a personal success as Nancy; Clarence Hoffman, making his last public appearance before joining the army, as Sir Tristan. Enrico Clausi, in the tenor role with John Irish, shared equally in the success of the night.

The chorus from Michigan City's Y.M.C.A. Girl's Glee Club and Boy's Glee Club sang as so many professionals. The staging was under the care of Lester Luther and the orchestra functioned well under Zach's baton.

R. D.

Musicians Get New "Met" Contract

Negotiations have been completed and a new contract signed between the Metropolitan Opera Association and Local 802, A.F.M., covering the opera orchestra for next season. The wage scale is reported as remaining the same, but the men will have four more weeks of work, the season having been extended from 16 to 20 weeks.

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RECORDS in WARTIME

By Lt. Harold C. Schonberg

When this country entered the war, the recording companies prepared themselves for the worst. They knew that the demand for records would increase, for with the curtailment of some musical activity due to transportation problems the music lover of a necessity would turn to music in the home. They also knew that raw materials would be more and more difficult to obtain; that the draft would cut deeply into their trained personnel; and that shipments would be unable to move with their previous regularity.

One of the first blows occurred in 1941, when the government clamped down on shellac, allowing only 20% of the amount necessary for production. Since shellac is a vital ingredient, record executives gasped and clutched at their hair. Engineers and scientists have been working ever since to create a substitute, with no outstanding success as yet. Columbia at present uses a laminated surface, the core being of another material while the surfaces are of shellac. But until an adequate substitute is discovered the scrap drive continues, and distributors must return scrap records which are ground, reprocessed, and pressed.

Victor's production is not under their former mark, but the demand is far greater. Of course, the problem of labor is ever-present, and deliveries are slower. There also is a lack of packing material, and dealers are requested to return the cartons.

Recordings for Workers

There are several reasons for the increased demand. When the price of records was reduced several years ago, sales skyrocketed, and a new buying class was formed. Moving pictures and radio have played a very large part, especially in the sales of popular selections. RCA also has created a demand for records in their Music While You Work campaign. Before the war only a few factories were wired for the RCA sound system; now there are over 200. Factories are supplied with libraries of music to be played on scientifically developed programs for the workers. After a survey by scientists, fatigue points were found, and certain music proved helpful as a stimulant. Schubert and Brahms would probably be glad to know that they have helped up U. S. production. The music is always used as a background, never intruding, and during lunch hour there is a regular daily concert. Thirty minutes of classical music is followed by an equal time alloted to popular selections. Decided preferences are shown by the workers, who like overtures and hasten to get the name of any selection that strikes their fancy. So greatly has the music taken hold that the newspaper of the United Automobile Workers' Union has a record column in which classical releases are thoroughly covered.

Industry Marking Gains

Although the demand for records is so much greater, phonographs and record players no longer are being manufactured. The Columbia Recording Corp., therefore, figuring that the clientele will stay fairly constant, is seizing the opportunity to push works that ordinarily would not achieve too great a popular sale. Assuming that most collectors by now have the old warhorses, Columbia is featuring sets that have been in the catalogue for years and have appealed only to serious collectors. Each month they select a set, such as Das Lied von der Erde, or the excellent Busch performance of the Brandenburg Concertos, have artist Alex Steinweis paint a picture for the cover, and promote it. They also arrange music appreciation courses for record clerks in order to acquaint them with lesser-known works.

Clerks have to be very musical, for occasionally a customer will come in and say: "I heard a piece on the radio last night and it goes like this—" A distinct hum follows. The clerk will smile brightly and say, "Oh, yes. You mean the Mirror Fugue from the Art of the Fugue," and reach for Columbia set M-206.

Supplying Radio Stations

Both of the large companies supply radio stations throughout the country with records and continuity for complete programs. Victor, furthermore, always centers its promotion campaigns around the artist, and wherever the latter appears in concerts they see to it not only that publicity is given in the local papers, but arrange a tie-up with the artist's recordings. A great percentage of records, however, are diverted by both companies to the Army, Navy, Marines and USO groups. Records used for such a purpose are great morale boosters. When General Arnold returned from a 35,000 mile tour of army camps, his answer to "What do the boys ask for?" was "'Send more phonograph records' is the general cry."

Among the other companies, Decca has been forced to cancel its classical department for the duration. The key men of that specialized division are in the service, and the shortage of materials has made it necessary for them to concentrate on populars. Bost Records have recently turned out some unusual recordings that include a large percentage of American works. Sound-effect recordings continue to be issued by Heroservice, which uses Vinylite for its pressings. Vinylite is unbreakable and has virtually no surface noise, but is far too expensive for public consumption.

Everything considered, the record companies are meeting countless difficulties with ingenuity and resource. To that extent they are rendering a real public service, for records are of vital importance these days. In England the record companies have been given special privileges because of their contribution to morale, while here the government does not take official cognizance of them. Perhaps something should be done about it.

It may be a platitudinous observation, but it will bear repetition: today, especially outside of the large cities, "live" music is hard to obtain, but the music of Bach, of Mozart, of Chopin may be obtained via recordings at any instant and whenever it is desired.

Royalty Honors Alberto Jonas

Carl Fischer, Inc., has received a cable from Capt. S. T. Brinstead (now in London) Trade Commissioner for Mysore, India, accompanied by an order for Alberto Jonas' Master School of Piano Playing, to be shipped to His Highness, the Maharaja of Mysore, Maharaja's Palace, Mysore, India. The royal devotee of the keyboard made personal request for the seven volumes of the work.

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Solution Long Overdue

Ending of James C. Petrillo's ban on the making of recordings and transcriptions, by members of his American Federation of Musicians, loomed as this issue of the Musical Courier went to press. Hearings were scheduled to continue before the special panel of the War Labor Board, headed by Arthur S. Meyer, but meanwhile efforts at mediation of the year-long controversy were being made by both sides.

Petrillo's plan to present leading orchestras of the country in concerts at the expense of the Federation was deferred and may be seriously affected, inasmuch as the regular subscription seasons of most of the ensembles were due to begin soon. Petrillo, in an interview, hinted that transportation difficulties were handicapping his proposal. He had agreed to the five conditions laid down by Marshall Field, president of the New York Philharmonic, but not that the ban on recordings be lifted.

At the panel hearings, Petrillo assailed the National Association of Broadcasters. He differed with the contention of the latter that unemployment did not exist among members of the Federation, although he conceded that many were taking war jobs, and said that he was concerned with having playing positions ready for members now in service when they return.

At the last hearing in New York before the adjournment, Petrillo warned that he would require 160 stations connected with the radio networks to employ musicians despite their receiving programs from the chains. He agreed to a suggestion by Milton Diamond, counsel for the recording companies, that if the transcription firms were regarded as networks, a basis for relations between them and the union existed and an agreement might be reached. Such a solution is devoutly to be wished.

• • •

Combatting Stage Fright

Bernard Gabriel, pianist-conductor, is father to a plan that should be a boon to musical performers who suffer from nerves when they make public appearances. He has formed The Tryout Club (weekly meetings started Monday, September 13, 8 P. M. at 160 West 73rd Street, New York) where artists and composers get together for informal playing, singing and discussion, so as to induce closer affinity between interpreters and listeners. It is Mr. Gabriel's sensible idea that such gatherings would help to lessen the fear with which so many concert-givers face the public—a fear ranging from slight lack of confidence to downright panic.

Stage-fright, also known as nervousness, is familiar not only to debutants but to experienced musical artists. Accompanied by more or less mental and physical suffering, it has ruined many a carefully prepared performance and has even wrecked some careers altogether.

No suggested cure for the malady has ever seemed to be generally reliable, but perhaps the solution is offered by The Tryout Club, with its promised sympathetic and friendly meetings.

• • •

Working to Music

It is generally accepted that the use of music is a means of increasing production and goodwill. The war plants are availing themselves of the method, but, strangely enough, it is not martial tunes that the workers prefer or that get the best results. As one official investigator says, Strauss (Johann) is more effective than Sousa: light graceful airs, operetta excerpts and even less weighty concert selections are the most desirable contrasts to the noise and rhythmic monotony of machinery.

However, R. L. Cardinell, an expert collaborating with the War Production Board, thinks that music might lose its effect if overdone, and advises two periods of twenty minutes each in the morning and afternoon, thirty to fifty minutes at lunchtime, and ten minutes during shift changes. Also it is his opinion that, as the day progresses, the music should be increasingly stimulative in character and tempo, so that the gayest and fastest pieces climax the periods of greatest fatigue.

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NEW YORK SEPTEMBER, 1943 No. 3076

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The theory is plausible, for it has been applied widely and successfully with programs at recitals and symphony concerts.

Even soldiers on active service are not enamored of constantly hearing martial airs; their business is grim enough without being always reminded of it. There is even less reason to subject defense workers to large doses of war songs. Their phenomenal feats of production during the past year and a half or so are the best proof of their patriotism.

• • •

New Light on the Eroica

It is amazing (or is it?) how Wagner and Beethoven seem to go on inspiring authors to write books concerning them. One would think that we have long known everything pro and con about the two, but almost every season brings some new volume dealing with one or the other as a man and as a composer.

The latest such publication is Beethoven, Life of a Conqueror, by that indefatigable biographer, Emil Ludwig. It is not his first appraisal of Beethoven, for in 1930 he wrote a 108-page essay on the composer in a book called Three Titans. The other two were Michael Angelo and Rembrandt. The essay, in anecdotal style, deals chiefly with extraneous circumstances of Beethoven's life and his emotional reactions to them.

The new book does not go deeply into technical evaluations of Beethoven's compositions. In fact, Ludwig says in his Preface: "Beethoven's work is nothing but a great confession made by a complicated character. He is the first and remained the greatest confessor among musicians. . . . I shall attempt to portray the sequence of his works as soul-confessions, divided into periods of eight or ten years. . . . Instead of musical, I give psychological analyses."

• • •

The analyses, really topical program annotations, carry out interestingly the purpose of the author to correlate the music with the man, his life and character. The result is good reading for the average music lover but brings no new knowledge to the student or professional musician. Much quotation from Beethoven's letters and conversations, and testimony from his contemporaries aid in this colorful Profile. The picture that emerges is the one we already know, that of a strange, troubled soul, kindly and rude, noble and picayune, generous and selfish, proud and expedient, who found it tragically difficult to adjust his genius to the life and people around him. In the passages about the composer's various platonic romances, Ludwig offers no unfamiliar sidelights.

However, there is a novel slant on the true story that Beethoven erased the dedication to Napoleon of his Eroica Symphony after the Consul made himself Emperor. Ludwig proves that the composer did so in a momentary fit of rage from which he soon recovered without losing his old admiration for his hero. Three months after the coronation, Beethoven wrote to his publisher, Breitkopf, offering a new Symphony and said: "The Symphony is actually entitled 'Bonaparte'." The final omission of the name is explained plausibly by Ludwig, who points out that after Austria's humiliation by Napoleon, no Germanic composer or publisher would have had the hardihood to bring out a work dedicated to the arch-enemy of those peoples. Furthermore, Beethoven was still in the service of Archduke Leopold, who hated Napoleon. Five years later the composer of the Eroica practically accepted an invitation from Baron de Tremont to visit Paris with the prospect of being commanded to the presence of Napoleon. The Baron is the source of that information and has left a written record of his conversations with Beethoven. It was only the Baron's later sudden departure from Austria that prevented him from having Beethoven as guest in his carriage on the journey to Paris. (G. P. Putnam's Sons.)

VARIATIONS

By Leonard Liebling

The Musical Courier's new feature pages of radio, film music, operetta, musical comedy, et cetera, conducted by Viva Liebling, have drawn much favorable comment and laudatory mail from readers.

Several asked the identity of Viva Liebling; two slyly hawkshawed that Viva Liebling really is Leonard Liebling.

Well, here's the story. Viva Liebling is my daughter and was invaluable associate with me on Radio Guide for three years, 1937-40, during which we ran its March of Music section. She is a writer, pianist, painter, linguist. Is intensely musical, has a perfect ear, and knows the tonal literature thoroughly. She was educated at St. Agatha's in New York, and in Europe, where she spent her 'teen and further years. Is modern to the minute, in tune with every current vibration, boldly says what she thinks, and holds her patriachal father in no awe whatsoever.

• • •

Early in August she came into my office, sat down, and inquired, "Busy?"

"Yes."

"Well then, listen. How come, the Musical Courier devotes almost exclusive attention to concerts and operas, with their trimmings, and so little attention to other entertainments where good music is heard? Don't the three B's and the rest of the top boys sound the same, no matter where they are performed? Isn't there much good music too in musical comedy, operettas, the movies, in radio, and in many popular songs? Don't most of the well known bands feature arrangements of good music, and even of classics? Aren't some of those arrangers better orchestrators and contrapuntalists than a good many symphonic composers? Haven't the Philharmonic and other major orchestras played Gershwin, Kern, Sousa? Haven't they given concerts in collaboration with Paul Whiteman's band at some of which Deems Taylor and you were commentators?"

"Just a minute, I —"

"Just a lot of minutes, if you'll let me finish. Haven't the most famous artists appeared on radio programs with Bing Crosby, Bob Burns, Jack Benny, Bob Hope, and exchanged quips and gags with them? Didn't Flagstad sing in a Paramount picture which featured a variety show, low comedy—and legs? Didn't Stokowski act in moving pictures, and Lily Pons, Nino Martini, Nelson Eddy, Grace Moore, and other concert and opera stars? Hasn't Benny Goodman played Mozart with the best symphony orchestras and chamber music groups? Hasn't Frank Sinatra—"

"That was—"

"That was at the Stadium with the Philharmonic and at the Hollywood Bowl with the Los Angeles Orchestra. Hasn't Toscanini conducted music by Broadway composers, even jazz, swing and rhumbas? Doesn't he go to places where jazz and swing are starred? Doesn't Stokowski? I've seen them there. Don't you think that both of them, and Reiner, Rodzinski, Mitropoulos, Koussevitzky, Wallenstein, Ormandy, Krueger, and the rest of the big baton lads, know who Cab Calloway, Duke Ellington, Jimmy Dorsey and Harry James are? Weren't Rachmaninoff and Ravel interested in jazz? I've seen them listen to it and applaud it, in Paris and elsewhere. I know at first hand that it is liked also by Heifetz, Milhaud, Tansman, Horowitz, Iturbi, and many of our good American symphonic composers who have used it in their works. Iturbi has made and plays his own version of the Rhapsody In Blue. Do you deny all merit as melodists, rhythmists, harmonists, to Kern, Porter, Berlin, Youmans, Friml, Rodgers, Cohan, Scott, Romberg, Arlen, Gershwin, Carmichael? All the world loves their music as it loves Johann Strauss, Suppé, Millöcker, Lehar, Offenbach, Herbert and Sullivan."

• • •

"If you'll allow me—"

"We'll get to that. I'm not nearly finished. Don't the leading concert and opera artists perform popular songs on the air? Do Carnegie and Town Halls and the Metropolitan and Chicago Operas ostracize them because of it? Didn't Schumann-Heink and Levitzki appear in vaudeville? Don't concert and opera singers now perform at night-clubs? Hasn't Fritz Kreisler recorded popular songs even if he does play the Brahms Concerto? Doesn't Alec Templeton radio Bach and also the Beer Barrel Polka? Hasn't Heifetz made violin arrangements of the Stephen Foster Airs? Didn't Haydn, Mozart, Beethoven and other classical composers use material from folksongs which had originally been popular music? Didn't Bach, Haydn, Mozart and Beethoven write dance music? Didn't Brahms write waltzes? Didn't he sit in Vienna cafés by the hour listening to and loving popular Hungarian music? Didn't he make piano and orchestral arrangements of some of it? Didn't Liszt, too? Hasn't Johann Strauss been transcribed over and over again for concert pianists? Billions of people always have loved and do love a good tune no matter who wrote it or where. Are they all wrong?'

"Of course, I —"

"Of course you do. Not so long ago you wrote that Fifty-Seventh Street and Broadway seem to have become allied or something of the sort. Do you really believe it? If so, then why don't you and the Musical Courier stop being hypocritical and give some space to the idea?"

"The Musical Courier is sixty-three years old, and never has —"

"Yes, I know: never has lowered its standards or its very high brows. But don't tell me that if you run a department devoted to good music of any kind and wherever it is performed, your readers and advertisers would march upon your offices in a body and wreck them. If they mightn't like the department, all they'd have to do is to skip it and turn to the other pages and read about the inner meaning of Shostakovich, what Hofmann did with the Beethoven Concerto in G major, and how many encores Elman had in Mexico City. Am I right, or are you wrong? Now it's your turn to ask me something."

"Can you start the department for our next issue?" I asked. And that was that.

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The New York Board of Estimate last month appropriated $65,000. for renovation of Mecca Temple as a center for popular-priced concerts, operas, dramas, ballets, etc. The Board's vote was 11 for, 5 against. Why against?

• • •

J. A. Rogers, colored, known as the "Black Karl Marx," has written a pamphlet, 100 Amazing Facts About the Negro, now in its eighteenth edition. The most amazing of the facts is his statement that Beethoven and Haydn were colored. The jazz world will rejoice.

• • •

Howard Barnes, dramatic critic of the New York Herald-Tribune, praised the current production of The Merry Widow, and received a humorous letter from a man who says that he read the review, paid $1.65 for a seat in consequence, didn't like the show, and demanded that the critic return the money to him, plus $10. for the time spent and the boredom endured. Mr. Barnes quotes the letter verbatim and one wonders at its temerity and some of its barb-tipped viewpoints, which are not as funny as intended. For instance, the writer speaks of Jan Kiepura as a Prince Danilo who can't one-step and "has a presence pertinent to a prime porterhouse steak," wears a doorman's uniform instead of evening clothes, garbles the words of I'll Go Back to Maxim's, introduces a Polish song not written by Lehar; and ought to take dancing lessons from Arthur Murray, etc. As a matter of fact, Mr. Barnes had himself written that Kiepura was exceedingly stiff in the Danilo role, "bending from his waist as though he expected his costume to come apart."

Such criticisms are not quite in ratio with Kiepura's previous achievements as a grand opera artist, but of course he lays himself open to them when he goes into operetta, where the dramatic critics have a chance to take pot shots at him. He never before laid claim to being a dancer or comedy actor, and probably does not do so now. In The Merry Widow he seems chiefly concerned with making the most of his fine voice and singing the music with taste, power, polished phrasing and artistic tone production. Perhaps that is not operetta style, and perhaps Kiepura should not have engaged himself to do operetta, but his glamorous reputation ought nevertheless to protect him from quipful ribbing and ridicule. On the other hand he might not care, and might even smilingly read his critics, and think, "Say what you will; I have a proprietary financial investment in the production; my wife, Miss Eggerth, sings the prima donna role, and between the two of us we draw down a weekly check amounting to something in the neighborhood of $4,000." That kind of money enables its recipient to take a lot of teasing.

• • •

Belated felicitations, *et tout*, Isidor Philipp, for your September 2 birthday! All our musical world rejoices that you have reached your eightieth year in the best of health and spirits and at the top of your fame in the pianistic circle, with a small army of distinguished pupils and a long list of useful publications to carry your name into the future. Your formative and mature years saw some of the most glamorous and exciting periods in the history of music and while many of its greatest figures still lived and worked. Long continued good health, happiness and active musical service to you, *cher Monsieur!*

• • •

Believe it or not, but a Quakeress from Philadelphia sent a poem on Beethoven to this office with a note attached: "Can thee publish the inclosed? If so, thee need not pay for it." Our unfeeling manuscript editor answered: "Thy poem is herewith returned with thanks. Us can't use it."

• • •

J. P. F. suggests as a national theme song for Italy and Germany, It Is Enough, O Lord, from Mendelssohn's Elijah.

• • •

The Hollywood Citizen-News of August 26 says of a Bowl concert: "Szell will conduct Smetana's To My Wife." Lajos Shuk, Los Angeles batonist, asks, "Isn't that some kind of an extra-marital record?"

• • •

Another Pacific Coast correspondent, L. K., of Compton, Cal., writes: "Six-year old Donald Young of here, suffering from infantile paralysis, awoke from a three-weeks coma recently, after his mother had violin music played to him by Mrs. Ethel Ann Reinig of Hollywood. I've heard of people being put to sleep by some violin-playing, but —"

• • •

The spectroscope enables astronómers to learn many wonderful things about stars. Operatic impresarios and musical managers do not need spectroscopes.

PERSONALITIES IN THE NEWS

Werner Janssen, ousted nine years ago by Hitler as guest conductor of the Berlin Philharmonic, is "evening" matters somewhat. On Sept. 1, Janssen started work for the Douglas Aircraft Company in Hollywood for $45 a week, announcing he would "stick with the job, if they'll have me, until the war is over." Janssen, who refused Hitler's edict to eliminate Mendelssohn's Third Symphony from his programs, said he hoped to "have a small part in building the bombers which are helping make things miserable for Adolf."

•

North America should send a greater number of artists to its sister republics in the south, Yehudi Menuhin declared on his return from a tour of Central and South America. The violinist, who spent eleven weeks in principal cities, also appeared in recitals at various bases and camps for service men. He pointed out that people in these republics have a "tremendous respect for the United Nations" and also on their own "possess highly talented human beings." In addition to his wife, he was accompanied by Adolph Baller, his accompanist.

•

Percy Grainger, Guy Fraser Harrison, Ferde Grofé, Gustave Langenus and other musicians at the National Music Camp in Interlochen, Mich., have been recruited for special war work. Together with students, they donned overalls and assisted residents of Traverse City in gathering the annual cherry crop. Less than half of the requisite packers were available to harvest the $1,000,000 crop until transferred farm workers, storekeepers and the musicians were called in.

•

In a delayed note to the Musical Courier, Ivor Newton, British pianist, who is devoting most of his time to playing for service men and accompanying artists in similar endeavors, comments that the most popular number in his repertoire is The Love of Three Oranges. On many occasions, he has been asked if Prokofieff, by chance, dedicated it to Lord Woolton, Food Controller. At one concert, the program carried it as The Love of FREE Oranges, and Ivor comments that perhaps the shortage of tropical fruit in London may have affected the printer in setting up the line.

•

William B. Chase, former music editor of The New York Times, observed his 71st birthday with a musicale at his farm at Whitefield, N. H., attended by many friends and former associates. For the occasion a new Arietta on the Name C-H-A-S-E, for violin and piano, composed by Nikolai Lopatnikoff, who is staying in a cottage on the Chase farm, was performed, with the composer at the piano, and Mrs. Lucy Chase Sparks, niece of Mr. Chase, as violinist. Dr. Harry Rowe Shelley played Bizet's Agnus Dei on a melodeon built in a factory run by Mr. Chase's late father, Austin C. Chase.

•

The Hamburg Opera House was "burned out" in the raid on that German city recently by British flyers, according to an Associated Press cable from London. It was the largest air raid of the war to date on that city. The dispatch credited a Nazi radio reporter as its authority. Hamburg has been a center of operatic activity since about the year 1678. Weingartner, Mahler, Stransky, Wetzler and Klemperer were among the conductors active there in recent years.

BEFORE THE DAYS OF AMPHIBIAN WARFARE.

A little group of musicians gathered on Umbrella Rock at the top of Lookout Mountain near Chattanooga, Tenn. In the picture are the late Marcella Sembrich (standing), Ellison Van Hoose, tenor, Berta Mielke, Frank La Forge, and Mr. Jung.

An index of the 1943-4 season can be found in the announcement sent local managers by Concert Management Arthur Judson that the tours next season of Jascha Heifetz, Nelson Eddy, Robert Casadesus and Rudolf Serkin are already sold out. "Reserve your 1944-5 dates now," the management advises those who want to hear these artists.

•

After conducting the Mendelssohn Choral forces at Albany, N. Y., recently, Reinald Werrenrath, conductor, baritone and teacher in New York, Baltimore, Washington, and several other cities, was greeted by two former fellow-students of the lamented Percy Rector Stephens, Werry's vocal mentor for years. The three ex-students had a pleasant session discussing their study years.

"Werry's" friends were Governor Dewey, who abandoned a vocal career to become a famous District Attorney, and Mrs. Dewey, the former Frances Hutt.

•

Irma Zacharias, who has acted as mentor to many young violinists, was discussing the instrument with a friend during an intermission at a concert in Carnegie Hall.

They had got to the moot matter of the best age for a pupil to begin study, when a woman, overhearing the remark, said she had a boy of six who begged to be allowed to play this instrument.

"Do you think that's too young?" she asked anxiously.

"Indeed not," said Mrs. Z. "Heifetz began even earlier."

"Oh," cried the stranger, "I don't want no prodigal like that in *my* family!"

•

Louis Persinger took the first prize in Class A at the recent meeting of the New York State Chess Association held in Syracuse with the fine score of 10-1. Losing no games during the 11-round grind he accounted for nine wins and two draws.

•

On the Honor War Roll tabulated in the public square at Kew Gardens, L. I., is the name of Constantine Lhevinne, of the celebrated pianistic clan.

Hollander Again to Conduct

Eric Hollander, former president of the Stern Conservatory of Music in Berlin, who now resides in New York, celebrated his 60th birthday anniversary on Aug. 14 He was at one time conductor of the Irving Place Theatre in New York under the late Heinrich Conried and a few years later was conductor of Max Reinhardt's pantomime Sumurun, which he will lead again in October.

Kurt Weill U. S. Citizen

Kurt Weill, 43, composer of operas and operettas, became an American citizen in New York on Aug. 27. He was born in Dessau, Germany.

LETTERS FROM OUR READERS

Is a Stadium Deficit Necessary?

Dear Musical Courier:

Is it impossible to conduct the Lewisohn Stadium Concerts in such a manner that they will bear profits?

The Lewisohn concerts are very different from other concerts in one point—they are to a much higher degree performed for the masses. Approximately 20,000 can attend, nearly nine times as many as in Carnegie Hall, almost seven times as many as at the Metropolitan, about fourteen times as many as in Town Hall. But only a few concerts really attain this attendance. The mass basis of these concerts never has been fully utilized. . . .

But is there not a possibility to secure beforehand the maximum of visitors?

There are two ways, a commercial and an artistic one. The former would be to secure guarantees for the attendance. The management would have to approach our big organizations, unions, industries, department stores, etc., and induce them to take a certain number of seats at reduced rates for the whole season, and to distribute these among their members or employees. Firm X would take, for example, 5,000 seats for 8 weeks; Firm Y, 20,000 for the season, etc. Another 100,000 seats might be set aside (fee of charge) for members of the armed forces. Some 380,000 might be left for the boxoffice to handle, or about 9,500 a night.

Elimination of the deficit through artistic means offers several possibilities. Experience shows that concerts with soloists are the best attended. Instead of having, say, three concerts a week with soloists and four without, why not give only four a week, always with soloists, omitting Tuesday and Friday nights, but making use of Sunday afternoons?

During two summer months in a city the size of New York, cannot 900,000 people be brought into the Lewisohn Stadium, when almost as many attend the performances of Broadway movies in one week alone?

The idea that music is a luxury must be discarded. It is up to the management of the Stadium concerts, which due to their mass basis have a unique position in New York's musical life, to set an example. Here is an opportunity to prove, through action, our faith in the newly created music enthusiasm of the population.

HENRY MARX.

S.O.S. from Shaw

Dear Musical Courier:

You've been so generously interested in The Collegiate Chorale that I'd like to trade upon some of that enthusiasm, and request your help in discovering an adequate rehearsal piano for our choir.

We're not exactly an affluent, over-subscribed body. We manage to pay our way; but that's because we've found some very decent people in a garment district settlement house who are low-rent-conscious, and because none of our managerial or musical leadership is interested in a single cent of compensation.

We've been trying for nearly nine months to reach an agreement with a 19th century player-piano upright about middle C and the major scale in both directions. We get pretty good results (with the exception of a half-dozen missing hammers), if we tune it every ten days—which we can't afford. The other serious drawback is that the magnificent house they built around the sounding board is of such proportions as to isolate permanently the accompanist from any contact with the director other than telepathic—and we have two of the best accompanists in New York.

Frankly, what we'd like to arrange is a lend-lease on a grand piano—the larger the better. We could give it a safe, happy home and intelligent use for a couple of hours once or twice a week, keeping it locked and covered at all other times. If anybody's looking for free storage or an associate membership in America's most American chorus, we'll trade even.

ROBERT SHAW.

Abell on Ravel

Arthur M. Abell writes that in the July issue of the Musical Courier, his article, Listening With The Koussevitzkys, has a passage in which he quotes Ravel as having said to him at Carnegie Hall that he considered his Bolero the least significant of his works, etc. Abell explains that Ravel made that remark in Paris six years after he had sat in the Koussevitzky box at Carnegie Hall.

A Correction

In the August issue of this paper, it was stated that Issay Dobrowen and Basil Cameron were conductors of the Los Angeles Philharmonic during 1934-5. As a matter of fact, after Rodzinski left there in 1933, Dr. Otto Klemperer became conductor and served four years until he became ill.

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What's Wrong with the Organ Concerto?

By EDOUARD NIES-BERGER

EDOUARD NIES-BERGER

FEW conductors include in their programs concertos for organ and orchestra. Such enterprising men as Leon Barzin, Eugene Goossens, Serge Koussevitzky, Pierre Monteux, Artur Rodzinski, the late Frederick Stock and others have on occasion engaged an outstanding organist to play a concerto with the orchestra. However, such a practice is rather an exception to the rule. Usually the organ-concerto, as well as the concert organist, suffers the lot of the neglected stepchild in comparison with the concertos and performers of other instruments.

Are conductors as a whole not familiar with the repertoire of organ concertos? The concert public has little opportunity to know these works, in comparison with the concertos for other instruments, some of them played year after year, *ad nauseum*. Particularly hackneyed among these other scores are those which are not great works and used mostly as vehicles to show off the technical and emotional pyrotechnics of a virtuoso.

Outstanding Literature

Out of a number of about forty published organ concertos, I would like to draw attention to the following excellent works.

Handel has given us sixteen organ concertos, published by Breitkopf and Haertel. These superb works are rich in magnificent sound and are filled with the creative genius we expect from Handel. I doubt if more than four or five of these concertos have ever been performed in a concert hall in this country or had sufficient performances for the public to know, love and demand them.

Two Italian masters have composed modern works: Marco Enrico Bossi's concerto in A minor, published by Peters; and Alfredo Casella's Concerto Romano, published by Universal Edition. The Bossi is brilliant, melodious and warm-blooded music at its best; the Casella is exotic in color, strong in unity of structure and of great breadth.

The French writer, Francis Poulenc, has given us a delightful concerto for organ, strings and kettledrums, published by Elkan-Vogel. The Gallic wit, verve and transparency of the thematic material are most refreshing and scintillating in their effect.

The Belgian master, Joseph Jongen, has written a Symphonie Concertante in four movements, published by Cranz. It is extremely well written and displays fine tonal resourcefulness for the combination of the multi-sonorities of organ and orchestra. Easy, flowing melody with modernistic tints, engaging rhythmic patterns and well balanced climaxes make this concerto a grateful listening experience.

Paul Hindemith, has given us a concerto for organ and chamber orchestra, published by Schott. It is one of Hindemith's finest works and, I believe, has never been performed here. The fiery spirit of the first, the expressive lyricism of the second and the buoyancy of the third movement pervade the short and concise work with inspired quality and masterful craftsmanship.

American Contributions

Our own American composers, Leo Sowerby, Eric Delamarter and Howard Hanson, have eminently contributed to the literature of the organ concerto. Further than the European masters they have explored the possibilities of the modern organ.

The instrument itself, under the guiding genius of the great American organ builders, has passed from the gradual evolution of the experimental organ of the past into the final stage of marvelous flexibility in mechanical manipulation. New possibilities offered themselves to these American composers. They recognized the challenge of higher demands on their creative talent. The limitless variety of tone colors of the American organ, the dynamic range, the reliable electric action and the instantaneous response due to higher wind pressures, stimulated their imagination. They succeeded in creating a new type of organ concerto of astounding tonal splendor and of an individual style that is American in its idiom.

Leo Sowerby has given us his Mediaeval Poem and Concerto in C major. The Mediaeval Poem, for organ, chamber orchestra and voice, is published by the Eastman School of Music. It is a rhapsody in a mystical vein, highly imaginative, bringing into play subtle sonorities and exquisite moods of serenity and ecstatic vision.

The Concerto in C major is not published; the score and parts are in keeping of E. Power Biggs, who has performed the work impressively with several major orchestras. The vigorous dramatic first, the wistful and tranquil second and the highly ingenious third movement, of powerful polyphonic workmanship, show Sowerby in top form.

Other Native Scores

Eric Delamarter has given us three organ concertos. The first, in E major, has been performed often and has won enthusiastic acclaim. The second, in A major, and the third (Weaver of Tales) have been rewritten after initial performances. The three are available for rental from the Western Music Library in Chicago.

Delamarter understands the modern organ and the modern orchestra and knows how to write for this combination successfully. His genuine craft, the freshness of his invention and his eclectic style demand that these concertos be performed on a wide scale.

Howard Hanson has given us an organ concerto that breathes the grandiose in sheer elemental sound. Hanson's Nordic approach in expression joins hands with elements of the musical idiom of the American Indian. The different sections of the concerto, written in one movement, are characterized by great diversity of mood. Passages of plaintive nostalgia and deeply searching emotion shift into stark rhythms of primitive barbarism, these merging in turn into solemn and majestic magnificence. This concerto is indeed a kaleidoscope of dazzling aural color for organ, strings and harp. The score and parts are in the possession of Dr. Hanson, at the Eastman School of Music.

Why is the organ concerto on the "blacklist" of the programs of the symphony orchestras?

Is it that the conductors have not heard concert organists perform? They do not usually go to churches where they could hear recitals by organists who are in the same class as famous pianists and violin virtuosi. Do they not know of such native and resident organ virtuosi as E. Power Biggs, Joseph Bonnet, Paul Callaway, Palmer Christian, Charles Courboin, Robert Elmore, Virgil Fox, Hugh Porter, Pietro Yon, Claire Coci, Catharine Crozier, and others? These artists need not suffer in comparison with some more highly "glamourized" stars of the musical stage.

Sins of the Church Organist

Is it that the organ as an instrument suffers from its association with the church and shares its present unpopularity with a musical audience? An unfortunate state of affairs, which is the natural result of the music lover's reaction to the lack of *joie de vivre*, exuberance and passionate emotion in the music in many churches today. Few of us have escaped hearing music performed in churches in that deadly, boring and devitalized fashion that is a disgrace to the Creator it is alleged to glorify.

Is a certain type of "church organist" to blame? These musicians without imagination who shed their personal identities as creatures of flesh and blood and became a piece of furniture similar to the organ itself, rightly hidden behind the pillars of the organ loft and naturally ignored by the congregation, which has been depressed unawares by their turgid monotony. Small wonder that much of the public is influenced to believe that the organ has nothing to do with the fun, the stimulus, the mental buoyancy, the emotional exaltation and the fourth dimensional experience of great music superbly presented in the concert halls.

Is is that there are no fine organs in the concert halls where the symphony orchestras perform? In most auditoriums there are excellent organs, in the others there are only adequate instruments. These would nevertheless fill the bill for a satisfactory performance if they were properly maintained.

Critics' Shortcomings

Is it because there are so few music critics with a real feeling for the organ? Critics seldom hear recitals by leading organists in churches, and all but an outstanding few do not review them, for reasons best known to themselves. Thus they do not cultivate, and in turn influence the public to cultivate, an interest in—and from it a strong attachment for—the magnificence of this now highly developed instrument, its great literature and its eminent living exponents. This neglect is chiefly responsible for the sorry fact that valuable artists, who should be part of the beloved musical treasure of the public, are lost in the obscurity of church recitals.

Audiences would be glad to flock to these recitals, but do not hear of them, since the artists are often denied the publicity given as a matter of service to them in the case of every other type of music. On the rare occasions on which the organist escapes from the church to the concert hall, the critic looks on him as a curiosity not to be encouraged too much by a headline on next morning's music page. He might die of heart failure! Certainly it is kinder to spare him the risk of delusions of grandeur lest he grieve too much on his return to the oblivion in which he earns his necessary living.

Slaying the "Box Office" Bogey

Is it that conductors hesitate to present organ concertos for fear of bad box-office results?

There is ample proof that when a dynamic virtuoso appears in a well chosen concerto, the audience gives spontaneous approval. This means that concert organists are potentially as popular as their highly advertised rivals of long standing on other instruments, if conductors and symphony committees will give them a fair chance to prove their mettle in a continuity of appearances.

Let a first-rate organist demonstrate what happens when keyboard and pedal are manipulated by disciplined hands and feet to awaken the technical and tonal wonders of an interesting organ concerto. He shows that the modern organ is as brilliant and exciting an instrument as a Steinway or a Stradivarius.

The neglect of the concert organist cheats the audience as much as it inhibits the artist. Only give the organ virtuosi in our country a chance to be heard, and the public will welcome a new love in the royal masterworks written for the king of instruments.

Edouard Nies-Berger, noted French-American concert organist, has given recitals from coast to coast. He has appeared at Carnegie Hall, New York, as soloist with the National Orchestral Association, has played recitals under the auspices of the American Guild of Organists, and has conducted Symphony orchestras in Belgium, France and the Baltic States. Among his hobbies are swimming, dancing, mountain-climbing; he relates that he likes cats, cows, horses and the movies.

Philadelphia NACC Seeks Works by American Composers

PHILADELPHIA. — Works by American composers, for piano, voice, violin, small choral groups and chamber combinations will be presented next season on the programs of the Philadelphia Chapter of the National Association for Composers and Conductors. Composers interested in having their scores offered are invited to send them to Arthur Cohn, in care of the Free Library of Philadelphia, Logan Square.

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PAN AMERICA: Wagner Series Starts at the Teatro Colon

By JORGE M. WHITE

BUENOS AIRES.—One of the largest and most brilliant audiences, headed by national and municipal authorities attended the gala performance at the Colon marking Argentine Independence Day. Following the National Anthem, Boheme was presented with Jarmila Novotna as an exquisite Mimi; Bruno Landi, vocally satisfying as Rodolfo; Norman Cordon, a capable Colline; Victor Damiani, convincing as Marcello and Amanda Cetera a musically intelligent Musetta. Ferrucio Calusio was the able conductor.

Two novelties marked the ballet program under the supervision of Col. W. De Basil. Serge Lifar was the choreographer for Icare, an audacious but beautiful creation, with Roman Jasinsky performing the title part with refined artistry and technical accuracy and well supported by Miles. Leskova, Moulin, Stroganova and Volkova and Messrs. Le Bercher, Mackenzie, Milton, Tupine and Nicolaieff. El Malon, plot and music by Hector Iglesias Villoud and choreography by Vania Psota, is a vivid evocation of life on the Pampas in the last century when the Indian "malones" (bands) unexpectedly broke into villages and carried everything away. Mr. Psota has intelligently conceived a ballet-pantomime of sustained theatrical interest. The music exhibits rich melodic folklore content with several interpolations of regional dances. Esmeralda Agoglia, Angel Eleta, Lara Obidenna and others were able interpreters. Hector Basaldúa designed the poetically evocative set and costumes. Massine's Choreartium was a spectacle of bewitching loveliness with Tamar Griegorieva giving a sensitive interpretation of the second part. Juan José Castro conducted.

Photo by Maurice Seymour

FLORENCE KIRK,

American soprano, is appearing in the opera season at Rio de Janeiro. Miss Kirk was engaged to sing leading roles in Aida, Il Trovatore, A Masked Ball, Simone Boccanegra and Don Giovanni.

An unexpected Elisir d'Amore, due to the failure of some singers to arrive in time for the scheduled performances, found Bruno Landi highly successful as Nemorino; Hilde Reggiani skillful in Adina's music; Damiani giving a well sung and acted Belcore; and Norman Cordon an Italianate Dulcamara. Calusio conducted with customary musicianship.

Melchior as Tristan

Lauritz Melchior and Helen Traubel, in the title roles of Tristan and Isolde, opened the Wagner series. Melchior, in magnificent voice and histrionic mood stirred his audience with his dramatic interpretation. Miss Traubel, giving her first Argentine impersonation, impressed as a Wagnerian artist of most appealing sort. Lidja Kinderman's Brangäne, Herbert Janssen's Kurwenal and Norman Cordon's Marke were other high points. Emmanuel List subsequently impersonated this part with mastery of voice and action. Fritz Busch gave a superb reading of the score. The new sets by Basaldúa included an outstanding curtain for the first act. Josef Gielen was regisseur.

Double Bill Includes Lin Calel

The Argentine opera, Lin Calel, music by Arnaldo D'Esposito, was given with Pagliacci. This score, premiered here in 1941, was appreciated for its inspiring music and dramatic force. The cast included Amanda Cetera, in the title role; Felipe Romito, Humberto di Toto, Marcelo Urizar, Sara Cesar and Angel Mattiello. Leonard Warren scored as Tonio in the Leoncavallo opera, receiving an ovation for the Prologue. Isabel Marengo sang Nedda with clarity and musicianship; Pedro Mirassou's Canio was vocally and dramatically satisfying; Renato Cesari was Silvio and Alvaro Bandini was Beppe. Calusio was the efficient conductor of both works.

Mrs. Cahill Back From Mexico

Mrs. Edmund H Cahill, former president of the New York State Federation of Music Clubs, has returned from Mexico City where she was busy with advancing the All-America Friendship League, in which she serves as chairman of the organizing committee.

NBC-NFMC Patriotic Song Contest Closes Oct. 31

All manuscripts in the patriotic song contest, sponsored by the NBC and the National Federation of Music Clubs must be submitted by Oct. 31, it is announced by Rhea Silberta, chairman. Miss Silberta said that so many entries were received last Spring that it was decided to extend the closing date. She also said that composers were not complying "strictly with the contest rules," which provide that the entries include both words and music and be fully scored for voice and piano. Full details may be obtained by addressing the National Federation of Music Clubs, 455 West Twenty-third Street, New York, 11, N. Y.

Lilian Knowles La Berge Artist

Lilian Knowles, contralto, has been added to the artist list of Bernard La Berge, Inc. Miss Knowles has appeared with many oratorio societies and orchestras, and has sung as soloist a number of times at the Bach Festival, Bethlehem, Pa.

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PASSED AWAY

ARTURO BUZZI-PECCIA, 90, composer and teacher, died on Aug. 29 in New York. He was born in Milan and studied at the Conservatory there, being a schoolmate of Toscanini, Mascagni and Puccini, and later in France with Massenet. His father was head of the Moscow Conservatory. Mr. Buzzi-Peccia came here on invitation of Dr. Florenz Ziegfeld (father of Florenz) who conducted his own conservatory in Chicago. After teaching in that city, Mr. Buzzi-Peccia opened his own studio in New York, his pupils including Sophie Braslau and Alma Gluck. His only opera, Forza d' Amore, was conducted at Turin by Toscanini. He had written numerous choruses and many songs sung by eminent artists.

GEORGE L. LINDSAY, 55, composer, educator and director of music in the Philadelphia public schools, died on Aug. 25 at Ocean City, N. J. Graduated from Temple University, he served in 1929-30 as special instructor at Columbia University. A former president of the Eastern Music Educators Association, he was a director of the Music Educators National Conference and a member of the National Education Assocation, the State Education and the Philadelphia Teachers Association.

HARVEY WYGANT, 71, for more than half a century associated with the Hardman, Peck & Co., died on Aug. 9 at his Port Richmond, Staten Island home.

ABEL M. DECAUX, 66, French organist and former instructor at the Eastman School, died in Paris on Aug. 11.

SERAFINO CRISTANI, 47, cellist in the Metropolitan Opera Orchestra since 1923, died on Aug. 17 in New York. Born in Bologna, he was graduated from Milan Conservatory and started his career at La Scala.

JENNIE DICKERSON BARTLETT, 87, former operatic singer, died on Aug. 14 in Philadelphia. She toured with the Carl Rosa Company in England and, in this country, with the Kellogg- Brignoli Company.

LOUISE von FEILITZSCH, 85, voice teacher, died in Minneapolis recently. For many years prior to 1933 she maintained a New York studio in the Metropolitan Opera House Building. Among her students were Edward Johnson, whom she trained for his first appearance in the Waltz Dream; the late Evan Williams, tenor, and Doris Kenyon, soprano.

JOHN PALMER, who retired about three years ago after serving for 36 years as a salesman for Steinway & Sons, died on Sept. 5 in Albany, N. Y. Born in that city, he was the son of Gen. John Palmer, who was at one time Secretary of State in New York, and who served in the Civil War. Mr. Palmer studied piano with Leschetizky, but never appeared professionally except in pianologues and at entertainments in homes of New York's elite of former years. He had a wide acquaintance with prominent artists of his day. Surviving are a brother, Rufus K and a sister, Mrs. Samuel C. Harcourt.

DR. WILHELM MIDDELSCHULTE, 80, noted organist, passed away at Werne, Germany, May 4. Dr. Middelschulte made his home in Chicago for more than half a century and had been organist of the Chicago Symphony for many years. He served at the Cathedral of the Holy Name, of St. James Catholic Church and of K. A. M. Temple. For many years he was on the faculty of the American Conservatory and taught at Wisconsin Conservatory of Music in Milwaukee. Later he was professor of organ and theory at the Detroit Conservatory of Music, at Notre Dame University and at Rosary College. In 1922 Notre Dame conferred on him the LL.D. degree. Dr. Middelschulte had left Chicago four years ago. In 1929 he married Florence Knox Michael of Eaton, O., who survives him.

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—*N. Y. World-Telegram, Feb. 25, 1943*

TWENTY YEARS OF AMERICAN COMPOSERS

By FRIEDE F. ROTHE

PART VII

VIRGIL THOMSON might be explained from a great many angles, none of which, however, would be adequate. He lived in Paris from 1925 to 1932; came under the influence of the Parisian postwar mental and musical outlook; became a friend of Gertrude Stein, who "knew he was a great composer the moment he stood in her presence." A great deal could be gathered indeed to elucidate this or that in his musical makeup.

But even Thomson, who is a lucid thinker on the subject, must know that in the end all the whys and wherefores are not the essential matter, since it is the music that counts. And out of the great number of works that he has written, he does score here and there on several points. The most impressive is the simplicity, elegance and effectiveness of his vocal line and instrumental delineation.

This can be seen to better advantage in works such as the opera with text by Gertrude Stein, Four Saints in Three Acts (1938), and Capital, Capitals (1927), with words by the same mistress of the repetitive manner, where the wit and brilliance of his writing has greater aesthetic validity in relation to the implications of the text, than in a work like the Stabat Mater (1931). In his two orchestral scores for the films, The Plough that Broke the Plains (1936) and The River (1937), his special aptitude for sure descriptive underlining, together with his invention and skill, makes these two of the finest American movie scores.

Teacher and Tonal Creator

Bernard Wagenaer, who is neither always personal in his dissonant style, nor sometimes particularly moving or dramatic in his more romantic vein, is yet a composer of unquestionable gifts. He is at best where the wit and preciseness of his organization and treatment result in such animated and charming, if rather slight pieces as the Divertimento (1928) and the lovely Sinfonietta (1929) for orchestra.

The Triple Concerto for flute, cello, harp and orchestra (1934), though not a wholly successful work because of the difficulties presented by the medium, is nevertheless a logical and direct expression of his individual manner.

The trend from the dissonant to the romantic gathers more meaning in the greater emotional implications of the skillful and well-formed Third Symphony (1935). Of the two String Quartets (1931, 1936), both of which are characterized by a similar craftsmanship in the development of material into form, the first is the less romantic but the more satisfactory and direct.

Radical of the Twenties

George Antheil, who was received with open arms by the young radicals of Europe in the early 'twenties, was more limited by his period than any other composer. Although many extenuating causes can be brought to bear, both of an historical and psychological nature, the fact remains that others, writing at the same time, managed to create works of lasting value.

The time element, one feels, in the case of Antheil was only one factor. In the Ballet Mécanique (1925), scoring for sixteen player pianos and percussion, including airplane propellers, and building in divisions of allegro-allegro-allegro, does present technical difficulties, but otherwise presents little of value, even in the purest and non-objectivist musical terms. Although Antheil has since repudiated his former aesthetic and seen the error of his earlier ways, productions like the Airplane Sonata (1924), the First String Quartet (1924), the neoclassic samples, the Symphony in F (1926), the Piano Concerto (1926), the Second String Quartet (1927), and the opera, Transatlantic (1929), the last produced in Europe, do not thereby become better works.

Another opera, Helen Retires, to a whimsical English text by John Erskine, was world premiered by the Juilliard School of Music opera department in New York about a decade ago.

From Russia

Nicolai Berezowsky, who came here from Russia at 22, has progressed to the stage where he may be named with the most significant and solid of the American composers. While it is true that there is nothing particularly American about his music, it nevertheless was born, crystallized and developed in this soil and atmosphere.

In considering a talent as big and rich as Berezowsky's, one can only stand in further admiration for that kind of vitality which will integrate the old background with the new into a homogeneous style and an individual expression. A forceful, musical and creative personality comes to the fore even in the less compelling and substantial works. The Quartet No. 1 (1932), while brilliant in texture and treatment, is merely a mildly dissonant work of only formal interest. The Quartet No. 2 (1934), advances in strength and imaginative power, which reaches splendid proportions in the Sextet for three violins, two violas and cello (1940).

Here not all sections are of equal moment, but the vitality, invention growth, consistency of style and the richness of the writing, make it Berezowsky's best effort thus far. The excellence of his contrapuntal workmanship, dissonant or otherwise, and his structural feeling for the instrumental possibilities of an ensemble, give value to even that of his music which falls too easily into a Russian, organ-grinder Petrouchka quality.

"Social Significance" in Tone

Abandoning the earlier, more difficult and cerebral style, of the Piano Concerto (1932) and the Serenade for String Quintet (1932), Marc Blitzstein, who had a session with Schönberg as well as Boulanger, turned to a simpler and more direct form of expression. An ideological as well as an artistic change, the pendulum swung from Schönberg to Kurt Weill.

No one would quarrel with Blitzstein on that score, since the modern singspiel style of The Cradle Will Rock (1936) has artistic and aesthetic validity. The Brecht-Weill works, with their biting social satire and beer-hall tunes uncannily expressive of human want and frustration, are today classic forerunners of Blitzstein's later departure.

With Blitzstein, however, the text is frequently of the lesson-giving, wishfulfillment variety, which sometimes loses its validity when the objective is past, and the tunes, though simple enough, have neither the poignancy or artless virtuosity of a Dreigroschenoper, despite the often brilliant humor of his numbers. I've Got the Tune (1937), the song-play written for radio, displays interesting ideas and frequently strong sense of form, if no great invention or creative necessity. Blitzstein, nevertheless, shows every indication of having captured popular approval.

(To be continued.)

Syracuse Books Many Concerts

SYRACUSE, N. Y.—Artist concerts by the Morning Musicals and Syracuse Civic Music Association will bring here this season the National Symphony, under Kindler; Albert Spalding, Grace Moore, Carroll Glenn, Philadelphia Opera Company; Gladys Swarthout, Jan Peerce, Carman Amaya and her Dancers; Pittsburgh Symphony, under Reiner, and First Piano Quartet. H. L. B.

Russian Composers Win Prizes

Moscow reports that Stalin prizes have been awarded to Serge Prokofieff, Aram Khachaturyan, Vissarion Shebalin, Marian Koval, Mukhtar Ashrafi, Nikolai Ivanoff-Radkevich, Vasili Solovioff-Sedoi, and Boris Asafieff the last-named the author of widely read memoirs written during the siege of Leningrad.

FAUSTO MAGNANI, young Italian conductor, will be presented in North and South American engagements this season under the management of Catharine A. Bamman. Graduating as a cellist from Rome Conservatory, he became first cellist in the Milan Opera Orchestra, then studied conducting with Richard Strauss and for three years was on the podium at the Gloria Palast Theatre in Berlin, where he also headed the music department of UFA. Following study with Paul Dukas in Paris, he conducted as guest with the Pasdeloup Orchestra, the London Philharmonic and in other music centres, including Vienna. He crossed to England during the Dunkirk evacuation, and later came to the United States.

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BOSTON

By JULES WOLFFERS

BOSTON. — Dr. Koussevitzky's new project to aid the American composer has, in general, met with a good response here. It is felt that possibly the plan may prove in itself to be the solution to the problem of the creative artist. At the very least, it is suggested, the idea is a step in the right direction, and has the effect of bringing to general notice the conditions under which most American composers work.

Difficulties of collection and disbursement are noted, but majority opinion believes these obstacles not to be insurmountable. At the same time, several comments express the opinion that no real constructive work can be done until music is officially recognized as an important factor in American life. It is pointed out that the United States is one of the few nations without a Ministry of Fine Arts.

Esplanade Season Ends

An audience estimated at 30,000 heard the final Esplanade concert and gave founder-conductor Arthur Fiedler an ovation. Ensign Herbert Donaldson, U.S.N.R., was recalled repeatedly for his excellent performance of the finale from Saint-Saëns' Second Piano Concerto. Eugene C. Hultman, Metropolitan District Commissioner, revealed the extensive police plans which had been made for protection of audiences at these concerts. Conductor Fiedler, at the intermission, reported that the series of 24 twilight and four children's concerts had been well attended. He stressed the large number of service men attending and pointed out that the weather had curtailed only four concerts.

The summer found the Boston Symphony providing not only the Esplanade season but also programs by its first-desk men of chamber music at Harvard's Sanders Theatre and at the New England Mutual Hall. Under the direction of Georges Laurent, first flutist and director of the Flute Players' Club, three new and artfully contrived works for flute, clarinet and basson by Walter Piston, were given at the fourth of the series of concerts. The fifth enlisted the services of G. Wallace Woodworth, Harvard conductor; Margaret Codd Goldovsky, soprano, and sections of both the Harvard Glee Club and Radcliffe Choral Society. Outstanding was Mozart's cantata, Regina Coeli (K.108), which was splendidly performed. The high point of the sixth program was the Shostakovitch Piano Quintet in which the Burgin String Quartet and pianist Jesus Maria Sanroma distinguished themselves. Edgar Curtis conducted and showed many first-rate qualities.

Chamber Series Closes

The seventh and final program, for string orchestra, saw Richard Burgin leading about 25 players through Schoenberg's Verklärte Nacht; the Largo mesto movement from C. P. E. Bach's Concerto No. 3 for Cello and Strings; and Beethoven's String Quartet, in A minor, Op. 132.

Conducting with skill and deep-probing emotion, Mr. Burgin brought out the best in the performers. The Beethoven sounded surprisingly well in its massed strings arrangement, and soloist Jean Bedetti produced some beautiful tone and phrasing in the Concerto.

The series as a whole was distinctly worthwhile. No doubt the experiment of multiple conductorship pleased some persons, if not all. One hopes the series will be continued next summer.

Guest Leaders Announced

And as a herald of things to come, sign painters outside Symphony Hall were lettering in, the day before this was written, announcements that Stravinsky, Golschmann, and Kostelanetz were to be guest conductors this coming season with the Boston Symphony. It will be no scoop to divulge that Serge Koussevitzky's name also appeared.

Among the new works which Dr. Koussevitzky will bring out are the Second Symphony of Pvt. Samuel Barber, a Fifth Symphony for strings, by William Schuman, the Sixth Symphony by Roy Harris; a Violin Concerto by Bohuslav Martinu, commissioned by Mischa Elman, who will be the soloist; and Stravinsky's recently completed Ode, which will be conducted by the composer.

The Symphony gave a record number of concerts during the season just completed, George E. Judd, manager of the orchestra, announced, when 242 concerts were performed within 304 days and total attendance was more than 850,000. A number of volunteer programs were given for men and women in the armed forces, including performances by the orchestra under Koussevitzky and "jam sessions" for service personnel who could play instruments.

Boston Debates Query "Should U. S. Composers Be Heard?"

BOSTON.—At last the public has had a chance to speak its mind on the much debated question of the American composer. In a recent Pops radio quiz, the question was given: "Do you think that American composers should receive more consideration on the concert stage?" Several thousand letters were received from all over the country in answer. In round numbers, about half felt that American composers were not getting enough hearings; about ten per cent thought that American composers were not worth the hearing; and the remainder, about 40 per cent, believed that American works should be presented when worthy of that honor. All in all, these figures should prove encouraging to the American creative writer.

J. W.

Tourel to Sing in Mahler Work with Boston Forces

Jennie Tourel, mezzo-soprano, has been re-engaged by the Boston Symphony to participate in Mahler's Das Lied von der Erde on Dec. 3 and 4. Miss Tourel gives a Town Hall, New York, recital on Nov. 13. She will tour the Middle West, Canada and the East including appearances in Philadelphia and Baltimore.

Arthur Anderson Wins Opera Honors

American-born Arthur Anderson, bass-baritone of concert and opera, is an example of a singer who combines European classical tradition with a keen, contemporary American mind. And yet, this artist almost missed out on a musical career!

Native of Illinois and raised in Ohio, he always was interested in music. His family encouraged him to study at the Cincinnati Conservatory. Upon graduation he was awarded high honors. However, he did not think seriously of a professional career as a singer. Music was to be his avocation; he wanted to be a business man.

The next few years he spent in New Philadelphia, Ohio, with a local business firm. "But," he says, "I couldn't get music out of my head. The love of singing was too deep in me, I guess."

Finally he gave up his job and went to Pittsburgh to continue his musical studies. While there, he began singing in local churches and with oratorio societies. Before long he was in demand for concerts.

Word of his voice reached the Metropolitan Opera Company; an audition was held and he was "discovered." Opera officials advised further experience, so off to Europe went Anderson and, for the next three and a half years, studied in Italy. He made his operatic debut at Pisa in La Forza del Destino, sang throughout Italy in opera and in concert as well as at other European music centers. He gave more than one hundred and fifty performances of twenty-five operas.

From the season of his debut, Anderson has been in demand in concert halls and on operatic stages. He has concertized annually from coast to coast and has been featured with leading operatic companies. A valuable member of any opera company because of his extensive repertoire, he is equally popular in concert because of his versatile programs and stage personality.

ARTHUR ANDERSON

Springfield Inaugurates Concert Season on Oct. 21

SPRINGFIELD, OHIO.—The annual Springfield All Star Concerts, managed by Mrs. George A. Brownfield and booked by Charles L. Wagner, opens on Oct. 21 in Memorial Hall with a production of Faust. Suzanne Fisher and Jan Kiepura head the cast. Eileen Farrell and Lucielle Browning appear on Nov. 12.

The Ballet Russe de Monte Carlo, with Franz Allers conducting, will be presented on Jan. 5. Joseph Battista, pianist, and Howard Boatwright, violinist, give a joint recital on Feb. 3. The series concludes on March 24 with the Farbman String Symphony, Harry Farbman conductor, and Edith Schiller, pianist, soloist. There is no change in prices over previous years.

Natalie Clark, 13, coloratura soprano, daughter of Mr. and Mrs. John E. Clark, made her debut recently in a recital arranged by her teacher, Mrs. Jeanne Scott, of Columbus.

At nearby Patterson Field, members of the band include several musicians formerly members of orchestras conducted by Glenn Gray, Jan Savitt, Harry James and Tommy Tucker.

C. N.

Son Born to the Gibsons

A son was born to Mr. and Mrs. Harry Gibson on Aug. 7. Mrs. Gibson is Gertrude Effenbach, Washington correspondent of the Musical Courier. The boy has been named Harry Gibson, Jr.

Oklahoma City Has Outdoor Series

OKLAHOMA CITY, OKLA.—Blending serious music and "swing" this summer, the Oklahoma State Symphony Society presented combined programs in Civic Centre Park. With more than 40 training camps for service men within 100 miles of this city, the Starlight Concerts attracted throngs. Following a concert by the Symphony Society, a military dance was held with a "swing" band seated less than 50 yards from the orchestral shell. Mrs. Roland Wright, president of the Society, stated that the experience proved that "the American military trainee prefers high type entertainment" and she will recommend the plan "to other military centres facing a similar problem and fortunate enough to have a similar organization."

Portland, Ore., Stages Opera

PORTLAND, ORE.—Voice students from the studio of William F. Grosvenor presented a version of Hänsel and Gretel, written and directed by Edith Johnson Grosvenor with Humperdinck music. In the names parts were Betty Lou and Jane Grosvenor. Others participating were Joan Damskov, Jerry Bercovitz, Victoria Bercovitz, Patty Jane Hagen and Jeanne Walker. Betty Lou Grosvenor characterized Alice in a presentation of Taylor's suite, Through the Looking Glass, by the Portland Philharmonic, Leslie Hodge, conductor. She recited explanatory verses.

Skolovsky Wins Dell Award

Zadel Skolovsky, pianist, was the winner in the recent Young American Artists Competition held by the Robin Hood Dell Summer Concerts in Philadelphia.

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—Virgil Thomson, N. Y. Herald Tribune, Oct. 8, 1942
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PHILADELPHIA

PHILADELPHIA.—Under a plan arranged by 22 labor leaders and President Orville H. Bullitt, of the Philadelphia Orchestra Association, the 28 Saturday evening subscription concerts of the orchestra will be divided into four series of seven concerts each and made available to members of unions at reduced prices. In addition, such union members may pay for their subscripion in two installments. Known as the Industrial Plan, it was submitted to the representatives of 11 unions and executives of the Pennsylvania Federation of Labor, the C. I. O., the War Labor Board and the C L. U. Mr. Bullitt is director of Regional Office 3 of the War Production Board.

Eugene Ormandy, Bruno Walter and Saul Caston will be the conductors, and each series will offer three soloists, to be drawn from a list including Alexander Brailowsky, Oscar Levant, Marisa Regules, Rudolf Serkin and Luboshutz and Nemenoff, pianists; Zino Francescatti, Angel Reyes and Patricia Travers, violinists; William Primrose, violist; and a singer to be announced.

A net deficit of only $8,974.46 and an average attendance of 93 percent of capacity at 116 concerts for the Philadelphia Orchestra's 1942-43 season, were announced by Orville H. Bullitt, president of the Orchestra Association, in the annual report of the board of directors, despite curtailment of the concert schedule and income by war travel conditions and by the Petrillo ban on recordings.

A general note of optimism was expressed in the announcement of plans for next season, to open in Philadelphia on Oct. 8, and continue through the first week of May, with between 76 and 78 concerts at the Academy of Music, 10 concerts at New York's Carnegie Hall, 7 concerts in Washington, D. C., 6 in Baltimore, two each in Richmond, Harrisburg and Pittsburgh, and annual participation in the Toronto and Ann Arbor Music Festivals.

Plans for New Season

Plans for the 1943-44 season call for Mr. Ormandy to conduct all but ten of the orchestra's concerts in its home city, and all but two of its New York programs. Walter will appear as guest conductor in Philadelphia and in New York, and Caston will lead some concerts at the Academy of Music. Negotiations are still under way for the engagement of another well-known conductor for several guest performances.

Soloists this season in Philadelphia include the pianists Alexander Brailowsky, Rudolf Serkin, Oscar Levant, Luboshutz and Nemenoff, William Kapell and Marisa Regules; the violinists Zino Francescatti, Patricia Travers and Angel Reyes; and the violist William Primrose. In New York, Marian Anderson, contralto, and Helen Traubel, soprano, will be heard in addition to Brailowsky, Serkin, Levant, Luboshutz and Nemenoff.

A cycle of seven United Nations symphonic programs will be a feature of the home city season, as planned by Ormandy. The first scheduled for Oct. 15, will honor Czechoslovakia. Subsequent programs will be Russian, French, Polish, English, North American, and Central and South American.

Soloists at the Dell

The concerts of the final week of the Robin Hood Dell Concerts presented a number of noted soloists, including Nathan Milstein, violinist, Jan Peerce, tenor, and Hertha Glaz, contralto, both of the Metropolitan Opera. Pierre Monteux and Robert Stolz occupied the podium, the former conducting brilliant programs, one of which featured French music by Franck, Berlioz, Dukas and Debussy. A Viennese "pop" list, in which Stolz conducted lighter works and Peerce and Miss Glaz were soloists, drew the largest audience of the season. The final concert, under Monteux, was a request list. Among other féted soloists during the final period of the concerts were Lily Pons, who was heard under the baton of her husband, Andre Kostelanetz; Paul Robeson, baritone, who drew a huge audience; Argentinita and her group of dancers in Spanish works; James Melton, Metropolitan tenor, and Margaret Speaks, soprano, heard in a "pop" program conducted by Sigmund Romberg; Grace Moore, Metropolitan soprano, who scored in arias from Tosca and Herodiade and concert works under the baton of Vladimir Golschmann.

Philadelphia Opera Will Play 100 Dates

PHILADELPHIA.—The Philadelphia Opera Company, in addition to its series here at the Erlanger Theatre from Nov. 29 to Dec. 11, will tour the East, New England, the South and Middle West in a repertoire including (in English) Carmen, The Bat, Tosca, Barber of Seville, Faust and Iolanthe by Gilbert and Sullivan. At recent elections, the following were chosen in addition to David Hocker, general manager, and Sylvan Levin, musical director, both reappointed; Mrs. Mary Louise Zimbalist, chairman, board of directors; Mrs. John White Geary, first vice-president; Mrs. William T. Tonner, second vice-president; Mrs. Charles R. Tyson, secretary; E. Raymond Snedaker, treasurer. Other members of the board are:

Cummins Catherwood (in service), P. Exton Guckes, Nathan Hamburger, John Harvey, Edward S. Lower, Henry P. McIlhenny (in service), Felix Morley, Mrs. J. David Stern, Deems Taylor, Frank B. Walker, and Charles Newbold Welsh, Jr. (in service).

More than 100 engagements are already on the books for the coming months. The company will open in Hartford on Oct. 18. Dates to follow are: Worcester, Oct. 19; Syracuse, Oct. 20; Rochester, Oct. 22-23; Montreal, Oct. 25-26; Ottawa, Oct. 27; Toronto, Oct. 28; Hamilton, Oct. 29; Toronto, Oct. 30. Through the first part of November visits will be made to cities in New York, Ohio, Indiana, Rhode Island, Connecticut and Pennsylvania.

Touring will be resumed in January and continues until the middle of March, states to be covered including Ohio, West Virginia, Indiana, Illinois, Missouri, Minnesota, Tennessee, Iowa, Kansas, Oklahoma, Mississippi, Louisiana, Texas, Alabama, Florida, Georgia, North Carolina, as well as Winnipeg and other Canadian cities.

Several new singers have been added to the roster, including Helena Bliss, Jayne Cozzens, Brenda Miller, Marie Montain, sopranos; Betty Baker, Jean Handzlik, Alice Howland, contraltos; Thomas Edwards, Joseph Laderoute, Gilbert Russell, tenors; Daniel Cobb, John DeSurra, Michael French, Robert Tower, Floyd Worthington, baritones; and Seymour Penzer, bass. The company maintains its own chorus, large orchestra, scenic and costumes departments.

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Photo by De Bellis

KURT BAUM,
leading tenor of the Metropolitan, made six appearances with the Cincinnati Summer Opera Company, sang Don Jose in Carmen at Soldier's Field, Chicago, and the Public Auditorium, Cleveland. This month he sings in Aida and Il Trovatore in Montreal and goes to Mexico City for opera. Before rejoining the Metropolitan, he sings in the San Francisco and Los Angeles seasons.

2 American Conductors for Vancouver Symphony

VANCOUVER, B. C.—Two American conductors will lead the Vancouver Symphony this season. Howard Barlow will conduct the Jan. 16 program, and Fabien Sevitzky that of Feb. 13. The season opens on Oct. 3 with Sir Thomas Beecham presiding and Lady Beecham (Betty Humby), pianist, as soloist. Gregori Garbovitski will lead the Nov. 7 program, with Gertrude Huntly Green, pianist, assisting. William Steinberg conducts on Dec. 12. The season ends on March 5 with Sir Ernest MacMillan, conductor of the Toronto Symphony, as guest leader and Jan Cherniavsky, pianist, as soloist. All concerts will be matinees and given in the Orpheum Theatre.

N. S.

New Friends Book Notables for Beethoven Series

The New Friends of Music will concentrate this season on works of Beethoven for their New York season. The Busch and Budapest Quartets, will play the 16 string quartets and Grosse Fugue; Claudio Arrau and Joseph Szigeti will present the 10 piano-violin sonatas; the Busch Trio will be heard in the six piano trios, two sets of variations and, with Victor Polatschek, the clarinet trio. Rudolf Serkin and first desk members of the woodwind section of the Philadelphia Orchestra, will present the quintet for piano and these instruments. Lotte Lehmann will sing a Beethoven program including the An Die Ferne Geliebte cycle. Other artists to be heard include Joseph Schuster, Karl Ulrich Schnabel, Konrad Wolff and John Wummer.

Rochester Civic Concerts Include Two Series

ROCHESTER, N. Y.—The new season of the Rochester Civic Music Association will include two series by visiting artists in the Eastman Theatre. The first opens Oct. 22 with The Bat sung in English by the Philadelphia Opera Company, and includes also appearances by the Ballet Theatre, Nov. 19; Marian Anderson, Jan. 7; Valdimir Horowitz, Feb. 25, and Nathan Milstein, March 17. The second series will be opened by Fritz Kreisler on Oct. 29, and includes also Claudio Arrau, Nov. 26; the Boston Symphony, under Koussevitzky, Dec. 14; Lauritz Melchior and Astrid Varnay in joint recital, Jan. 28; and the single performance of opera to be staged this season by the Association, Martha, on Feb. 11.

Martha Errolle Wed

Martha Errolle, soprano of the St. Louis Municipal Opera and daughter of former Metropolitan Opera tenor Ralph and Mrs. Errolle, was married on Aug. 16 in St. Louis to William E. Gallagher, Assistant Circuit Attorney.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

Acrimonious debate was rife over the appearance of Swooner-Crooner Frankie Sinatra in the Hollywood Bowl, Aug. 14. Enough bobby-socked Sinatra fans came to moan and squeal over their idol to make some money for the Bowl.

During the final month of the Bowl season, Eudice Shapiro scored an emphatic hit as violin soloist on Aug. 1, playing the romantic Conus Concerto with affectionate tone, secure intonation and technical assurance. Eugene Goossens conducted with his customary polish and finesse, introducing an interesting Cuban Dance from San Juan's Liturgia Negra.

Dorothy Maynor appeared on the 3rd to win an ovation for her Pace, Pace, Mio Dio and a song group. Goossens gave a fine reading of the Schumann Second Symphony and brought out Harl McDonald's Legend of the Arkansas Traveler and William Grant Still's Out of the Silence.

Beecham Conducts

Sir Thomas Beecham offered a sedately paced concert on the 5th which included the Brahms Second Symphony and Elgar's Enigma Variations, and gave the Mozart Prague Symphony and the Second of Sibelius on the 12th.

Albert Coates, who has the gift of delivering an interpretation with the manner of one sharing a delightful experience, gave a powerful reading of the Scriabin Poème d'Extase on a program that opened with Chadwick's Jubilee Overture on the 6th. Vocal soloist was Grace Moore in the Jewel Song from Faust and other familiar items.

The orchestra's principal cellist, Lauri Kennedy, scored in a well delivered Popper Hungarian Rhapsody, on the 8th, Beecham conducting.

Jose Iturbi and his gifted sister, Amparo Navarro, attracted a wartime capacity throng on the 10th, playing beautifully the Mozart E flat Concerto and two charming American Pieces by Morton Gould. Iturbi conducted both from the conductor's stand and from the piano bench.

Operatic Program

Opera was the theme on the 15th, with Dusolina Gianinni giving lovely voice to several arias and Pietro Cimini handling the orchestra with authority and finesse. Excerpts, both orchestral and vocal, were given from Mignon, La Gioconda, Oberon and Carmen. Cimini made an emphatic impression with the lovely Third Act Prelude from Victor Herbert's Natoma and paid tribute to Brazil with Gomez' Il Guarany Overture.

Former conductor Otto Klemperer and former concertmaster, now Corporal Bronislaw Gimpel joined forces on the 17th for a well delivered program that included the Brahms Violin Concerto and the Beethoven Seventh Symphony.

George Szell returned to conduct on the 19th, giving a well schooled account of Strauss's Don Juan and the Beethoven Fifth Symphony, and offered the Schubert Eighth on the 20th, with Artur Rubinstein presenting a fine interpretation of the Rachmaninoff Second Symphony.

Alexander Smallens made his Bowl debut on the 22nd, with Jakob Gimpel giving a virtuoso performance of the Schumann Piano Concerto. Smallens handled the orchestra with smooth certitude in excerpts from Aaron Copland's Rodeo, and works by Delius, Glazounov and Wagner.

Yehudi Menuhin gave a beautiful reading of the Beethoven Concerto on the 24th, with Smallens presiding over the orchestra in Brahms, Mendelssohn and Stravinsky items. Szell proffered his own orchestration of Smetana's From My Life Quartet and the Tchaikovsky Fifth Symphony on the 26th.

Ballet at Bowl

DeFalla's El Amor Brujo was a ballet well suited to the mood and delivery of Carmen Amaya and Antonio Triana, backed by their gypsy ballet troupe on the 27th. Ravel's Bolero and various Flamenco items delighted a capacity throng.

Jeanette Savran, piano soloist on the 29th, gave a splendid presentation of the Liszt Second Concerto, playing with warm, full and vital tone backed by virtuosity and poetic interpretation. Smallens conducted, offering William Schuman's cheerful News Reel and Gilbert's Overture on Negro Themes as well as works by Chabrier, Ravel, Weber and Tchaikovsky.

Russian Festival

Mary Bran reopened the long idle Greek Theatre in Griffith Park with a Russian festival of music Aug. 22. Constantin Bakaleinikoff conducted a symphony orchestra with sure touch, achieving excellent interpretations of Glinka, Moussorgsky and Tchaikovsky works. Pianist Shura Cherkassky again demonstrated his virtuoso skill and fine tone in two groups. Lola Bori showed a soprano of emotional timbre in songs and arias, and a dance episode was gracefully executed by Audrey Myland and Michel Panaieff.

Ralph Pierce once more proved himself a young artist of exceptional ability in a program for China Relief at the Biltmore Theatre, Aug. 8. Highlight was the Griffes Sonata, which Pierce interpreted interestingly, while Bach, Beethoven, Chopin and Debussy rounded out the program.

Handel Opera Staged

A concert performance of Handel's opera, Julius Caesar, was given in the Wilshire-Ebell Theatre, Aug. 18, with Ernst Gebert authoritatively conducting a small but excellent orchestra with Eudice Shapiro as concertmistress. Lee Sweetland was outstanding in the title role, supported by Olive Ponitz, Eula Beal, Charles Platte and Alan Firestone.

SAN DIEGO GRAND OPERA CHORAL CLUB,
Dr. Enzo Pascarella, founder-director, and guests at the musicale honoring Carl Pascarella and Cpl. Caesar Pascarella.

Pascarella Trio Reunion Held at San Diego

SAN DIEGO, CALIF.—A musicale honoring his brothers and former associates in the Pascarella Trio was given by Dr. Enzo Pascarella, director of the Southern California Institute of Music. Carl Pascarella, pianist, and Corp. Caesar Pascarella, cellist, were the guests. The San Diego Grand Opera Choral sang excerpts from Cavalleria Rusticana, Pagliacci, Carmen and Tosca with Nina Canepa and Margaret Searle, sopranos; Josephine Oneto, contralto; and Richard Oneto, tenor, as soloists. Marie Ravettino was the piano accompanist.

L. N.

Univ. of Texas Plans Arts Festival

AUSTIN, TEX.—The ten-month cultural program of the University of Texas is featured by the second Fine Arts Festival to be held in November. In the same month an organ series, sponsored by Central Texas Chapter, A.G.O., will bring Hugh Porter, Catharine Crozier, Alexander Schreiner and Donald Wiling. The University Entertainment Committee has scheduled Richard Crooks, tenor; the production of Don Pasquale by Metropolitan Opera artists; the Apollo Boys Choir of Dallas; and the Houston Symphony Orchestra. Under the auspices of the Austin Community Concert Series, Dean H. T. Parlin, chairman, recitals will be given by Kurt Baum, Gregor Piatigorsky, Rudolph Serkin, Helen Traubel and the Budapest String Quartet. Three concerts will be given by the University Orchestra. The University Opera Company will present a performance of The Bartered Bride in December. It is also planned to have dramatic and musical programs given on the campus taken on tour of local Army camps and fields.

T. N.

ASCAP Heads to Visit Coast

HOLLYWOOD, CAL.—Deems Taylor, president, and John G. Paine, general manager, were scheduled to attend the Pacific Coast semi-annual meeting of ASCAP members on Sept. 16.

Frank Crumit Passes

Frank Crumit, 54, song composer and radio artist, died in New York on Sept. 7. He had appeared in numerous musical comedies, written and popularized innumerable songs and, with his wife, Julia Sanderson, had been on the radio since 1928. He served as head of the Lambs in 1935.

Gene Bone Songs on Radio

Wind in the Tree Tops and Distances, two songs by Gene Bone and Howard Fenton, was sung by Eileen Farrell, Donald Dame and Gordon Gifford on the air. Mr. Bone was formerly with the Loring Club of San Francisco, and is now appearing with Fred Waring's Glee Club. Mr. Fenton has appeared in Broadway and radio plays.

Los Angeles Philharmonic Sponsors New Contest

LOS ANGELES.—Native-born American composers and instrumentalists will have the opportunity of being heard over the air and also of making a debut with the Los Angeles Philharmonic Orchestra in a contest sponsored by the Southern California Symphony Association, Stations KECA and KFI and the Los Angeles Daily News.

Instrumentalists and composers who have not had a performance by or with a major symphony orchestra are eligible. After preliminary auditions, the contestants will be presented in weekly broadcasts over KECA starting Oct. 2. Instrumentalists must be 21 years of age and composers 30. In addition to the appearance prize, there will be awards totalling $500 in war bonds. Alfred Wallenstein, new music director of the orchestra, is chairman of the judges.

The compositions must be for full orchestra, in any form, and must not exceed twenty minutes in duration. The winning work will be played by the Los Angeles Philharmonic. Entry blanks may be obtained from KECA-KFI, 141 North Vermont Ave., Los Angeles 4. Entries for composers close on Feb. 15, 1944 and for instrumentalists on Dec. 1, 1943.

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Dr. Henry W. Levinger Joins Courier Staff As Artist Consultant

Dr. Henry W. Levinger, long associated with the musical field in Europe and the United States, has joined the staff of the Musical Courier in the capacity of Artist Consultant. Dr. Levinger will devote particular attention to conferring with and advising artists on successful pursuit of their musical activities. His knowledge of operatic and concert life, and his extensive friendships with noted personalities of the musical world make him a logical figure for this post.

Dr. Levinger studied music and law at Heidelberg University, and was graduated in 1924 with the degree of Doctor of Laws. He also received personal guidance from Richard Strauss. Beginning in 1924 he was assistant conductor at the State Theatre in Carlsruhe, and from 1926 was associated with the German Theatre in Prague, beginning as conductor and director of the chorus and from 1927 to 1931 serving as assistant general manager of this institution. As such, he supervised all artistic and administrative activities. He was editor of the weekly journal of the theatre, headed the casting department and passed upon new operas, operettas and plays.

Dr. Levinger has also been active in European and American concert management circles. In 1931-3 he was one of the managers of the Buehnennachweis of Berlin, the only licensed state theatre agency in Germany, which was financed by the state under supervision of the Ministry of Fine Arts, and handled contracts for all kinds of opera, stage, screen and concert performances.

Among his colleagues in this post were André Mertens, now vice president of Columbia Concerts, Inc., and the late Eric Semon, formerly of the National Concert and Artists Corporation, and long European representative of the Metropolitan Opera. In 1933-4 he was assistant general manager of the Ensemble Dramatique en Langue Allemande, at Strasbourg, founded as an anti-Hitler project and financed by French official circles. From 1934 to 1939 Dr. Levinger was general manager of the Kulturbund in Cologne and Frankfort-on-Main, which he organized in the former year for those deprived of cultural privileges by the advent of the Hitler regime. Under his supervision were about 2,000 persons, including a permanent travelling orchestra and a travelling repertory company, solo musicians and lecturers. He carried on this work at great personal risk, finally escaping arrest by the Gestapo by only a few hours.

After his departure for England, he was associated in 1939-40 with the British Council in London in musical and theatrical projects and lecturing on themes of contemporary interest.

In the latter year he came to the United States, and has been active in scouting talent in the concert and radio fields. Dr. Levinger has done special program research for Charles Barry, Eastern Program Manager for the Blue Network, and has served as technical adviser on musical questions to John M. Gunn, Program Production Manager of World Broadcasting Corporation.

DR. HENRY W. LEVINGER

Chautauqua Has Varied Program

CHAUTAUQUA, N. Y.—The summer music festival at Chautauqua held unusual interest this year, despite the lamented passing of Albert Stoessel, for long its musical director. Three conductors shared the baton, Willem Willeke, Dr. Howard Hanson, and Vladimir Golschmann, conductor of the St. Louis Symphony. All three impressed listeners by their authority and musical command.

Mr. Willeke directed the Chautauqua Orchestra from July 15 to 25, Dr. Hanson from July 26 to Aug. 8 and Mr. Golschmann from Aug. 10 to 25. The concerts, 35 in all, included 5 broadcast ones on Sunday afternoons. Soloists were:

Josephine Antoine, Annamary Dickey and Polyna Stoskus, sopranos; Anna Kaskas, Mary Gayle Dowson and Pauline Pierce, contraltos; Donald Dame and Edward Kane, tenors; Evan Evans and Hugh Thompson, baritones; Wendel Diebel, Robert Fizdale, Sascha Gorodnitzki, William Kapell, Harrison Potter and Oscar Wagner, pianists; Mischa Mischakoff, Mary Becker, Dolores Miller, Andor Toth and Patricia Travers, violinists, and Georges Miquelle and Felix Salmond, cellists.

Twelve performances in English were given by the Chautauqua Opera Association of the following works: Faust, The Bat, Ruddigore, Tosca, Martha and Marriage of Figaro. In addition to the vocalists already named, the casts included:

Luisa Mara, Ruby Mercer, Beruta Ramoska, sopranos; Jean Browning, contralto; Richard Manning and Roland Partridge, tenors; Adolph Anderson, Stanley Carolson, Gean Greenwell and Eduardo Rael, baritones and basses.

The Chautauqua Choir, under Walter Howe, was heard twice each Sunday and in a choral festival by regional choirs, featuring the oratorio, Judas Maccabaeus by Handel, on Aug. 7.

NOVEL MUSICAL FILING SYSTEM INCLUDES EXCERPT FROM SCORE

A novel card file system for music which gives not only the name of a composition, its author and publisher, but also an excerpt from the work in musical notation, has been arranged by George Goodwin, founder and president of Tune-Dex.

The file portrays either the simple melodic theme or a substantial excerpt of the composition. On the reverse side is its title, composer, publisher and an index of the various forms in which it appears, together with the price.

This "visual" file, as it were, was prepared by Mr. Goodwin in the interest of teachers, students, librarians, researchers, musicologists and others interested and as a time-saver in selecting and ordering music. Started first as an experiment and tested in the medium of popular music, the system, involving cards, three by five inches, has grown to other fields and now includes the so-called "classical" works.

Many Uses Found

Mr. Goodwin has received many letters of commendation. These include ones from Bandmaster Frederick A. Lock, stationed at Pearl Harbor, Helen Gladys Percey, head of the research department at Paramount Pictures, and publishers and teachers. The benefits, according to its originator, include the opportunity given a teacher to see a composition before assigning it to a student. When used in conjunction with publishers' catalogues, it gives an immediate idea of what the item listed really includes. It assists concert artists in arranging programs in a minimum of time, eliminates sale losses occasioned by lack of stock or ignorance concerning the work and publisher. It enables department stores to carry merely the index instead of a complete stock and thus reduces the amount of space heretofore necessary, but at the same time provides the means for quick ordering. It gives libraries a music section for information without entailing a large financial investment. It also publicizes the classics visually.

Mr. Goodwin has included in this visual file symphonic works, Spirituals, hymns of the churches, French ballads, old Americana, college and school songs, national anthems, international classics, international folksongs, operatic excerpts and similar compositions. Already indexed in this manner are many scores of Bach, Beethoven, Brahms, Handel, Liszt, Mendelssohn, Mozart, Victor Herbert, Shostakovitch, Gershwin, Verdi, Puccini, Wagner, Strauss, Grieg and Schubert.

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Across the Country

ANN ARBOR, MICH.—A very interesting series has been announced for the 65th annual Choral Union Concerts to be given in Hill Auditorium, and much interest is already evinced at this early date. The first concert will be on Nov. 7 when the Cleveland Orchestra comes and its new conductor, Erich Leinsdorf, makes his first appearance here.

Marian Anderson, contralto, Nov. 15, and Yehudi Menuhin, violinist, Nov. 23, will be followed by (local debut) Claudio Arrau, pianist, Dec. 3. On Dec. 8 the Boston Symphony will make its annual appearance under Serge Koussevitzky. The sixth concert will be given by the Don Cossack Chorus, Serge Jaroff conducting, on Dec. 14.

After the Christmas holidays the series resumes with Artur Rubinstein, pianist, in recital on Jan. 18, to be followed by Marjorie Lawrence, soprano, on Jan. 30. On Feb. 10 Mischa Elman, violinist, will appear and on March 6 the season concludes with Ezio Pinza, bass. A. McL. T.

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AKRON, OHIO.—The second annual music festival of the department of music was held at the University of Akron from Aug. 16 to 22. Bethuel Gross conducted the Akron Civic Orchestra.

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BIRMINGHAM, ALA.—Besides the regular artist series of the Birmingham Music Club, which will sponsor Charles L. Wagner's production of Faust, attractions this season will include Marian Anderson, Oscar Levant, and Sigmund Romberg and his orchestra. Vivian Della Chiesa and Jan Kiepura will appear in Faust. In addition to the opera, the club will present Richard Crooks, Bidu Sayao, Fritz Kreisler, Licia Albanese, Vladimir Horowitz, the Don Cossacks, the Minneapolis Symphony, with Artur Rubinstein as soloist, and the Ballet Theatre. Ottakar Cadek, violinist, associate director and concertmaster of the Birmingham Civic Symphony, has joined the fine arts department of the University of Alabama, directed by Alton O'Steen, former State Supervisor of Music.

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BALTIMORE, MD.—Renee Longy Miquelle, daughter of the late Georges Longy, who was oboe soloist with the Boston Symphony and founder of the Longy School of Music, has been added to the faculty of Peabody Conservatory. She will teach solfeggio.

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BOSTON, MASS.—Under the auspices of the Archdiocese of Boston, a seminar in music was conducted in connection with the thirty-fourth annual Teachers' Institute in Boston College H. S., from Aug. 23 to 27. The Rev. William J. Daly, diocesan supervisor of schools, directed the seminar.

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CHATTANOOGA, TENN.—Walter C. Johnson, president of the Community Concerts Association has announced the following artists will be heard this season: Josephine Tuminia, soprano; Nino Martini, tenor; Igor Gorin, baritone; Helen Olheim, contralto; Helen Traubel, soprano; the Minneapolis Symphony with Rudolf Firkusny, pianist; Adolph Busch and Rudolf Serkin, in a violin-piano program; and Paul Draper, dancer and Larry Adler, harmonica player.

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DAYTON, OHIO—An opera festival opened here on Sept. 17 and continues through Sept. 26. The first series, under the Town Hall management of Miriam Rosenthal of this city and Michael De Pace, New York impresario, proved so popular that it has been increased from five to eight performances. The repertoire includes Traviata, Cavalleria Rusticana and Pagliacci, Boheme, Tosca, Carmen, Trovatore, Rigoletto and Marta (in English). Fausto Cleva is conducting the Cincinnati Symphony, and the casts include Bidu Sayao, Jan Peerce, Robert Weede, Giovanni Martinelli, Vivian della Chiesa, Armand Tokatyan, Alexander Sved, Anna Kaskas, Josephine Antoine, William Hain, Lorenzo Alvary, Dorothy Hartigan, Thelma Votipka, Wilfred Engelman, Alessio De Paolis, Norman Roland, Gertrude Ribla, Edward Marshall, Marjory Hess, Carlo Morelli, Bruna Castagna, Igor Gorin and Nicola Moscona. Armando Agnini is stage director.

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DETROIT, MICH.—Under the auspices of the Detroit Grand Opera Society, the

Photo by Finkel

ROSE GOLDBLATT IN THE LAURENTIAN WOODS

near her native Montreal, where the Canadian pianist spent many weekends during the summer. Miss Goldblatt concluded a number of engagements over the network of the Canadian Broadcasting Corporation with an all-Beethoven program that featured the Op. 79 and Op. 110 sonatas. In previous broadcasts she presented the first American radio performance of two works for piano by E. J. Moeran, and groups by Medtner, Dohnanyi and Rachmaninoff.

Philadelphia La Scala Opera Company will present nine works in eight performances in the Masonic Temple, Sept. 27 to Oct. 3. The repertoire will include Aida, Rigoletto, Traviata, Barber of Seville, Carmen, Boheme, Cavalleria Rusticana and Pagliacci, Martha and Trovatore. Giuseppe Bamboschek and Giacomo Spadoni will conduct and the ballet will be under the direction of William Sena. Members of the company include Giovanni Martinelli, Stella Roman, Bruna Castagna, Josephine Tuminia, Salvatore Baccaloni, Francesco Valentino, Armand Tokatyan, Carlo Morelli, Nicola Moscona and others.

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HALIFAX, N. S.—Martha Lipton gave a joint recital here on Aug. 31 with Alexander Kipnis, bass of the Metropolitan Opera. Miss Lipton, who summered at Eagles Mere, Penna., interspersed her vacation with engagements among them two appearances in Washington with Conrad Thibault, baritone.

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HAMILTON, N. Y.—Gladys Swarthout, Metropolitan Opera mezzo - soprano, makes her fourth appearance in nine years on Nov. 10, at Colgate University. She is the latest artist announced by Dr. Charles R. Wilson, chairman of the university's Concert and Lecture Series, for the enlarged program arranged for the 1,275 Navy trainees and civilian students.

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ITHACA, N. Y.—Doctor of Music degrees were conferred on Ralph Lyman Baldwin, for 40 years teacher and director of music in the Hartford, Conn., schools and Bert Rogers Lyon, for 19 years professor of vocal music at Ithaca College here on Aug. 20. These are the first honorary degrees conferred in the 51-year history of Ithaca College. Dr. Baldwin conducted the Mendelssohn Glee Club of New York. Dr. Lyon is director of Ithaca College choir and chorus.

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OCEAN GROVE, N. J.—Lawrence Tibbett gave a concert at the Auditorium here on Aug. 7 before a large audience. The series also presented Grace Moore on Aug. 21. The seating capacity of the noted summer auditorium, some 10,000, was taxed for these events.

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SALT LAKE CITY, UTAH.—James Sample, guest conductor, and Patrice Munsel, soprano of the Metropolitan, won ovations at the Aug. 3 concert of the Utah State Symphony. Master Sergt. Hans Heniot led the band from Kearns Army Air Force Basic Training Camp to attend the performance. Richard Bonelli, Metropolitan baritone, a spectator, was guest of Mayor Jenkins.

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SINS OF THE EDITOR OFTEN DISTORT COMPOSERS' INTENTION

By DR. KAROL LISZNIEWSKI

For years I have—more or less silently—suffered from the crimes committed in the name of Music Pedagogy by overzealous "editors" on the helpless great masters of music (M. M. by achievement, not by degree!).

"Editing" is supposed to help the student, especially the one who, for some (mostly financial) reason wants to study without the assistance of a teacher. In such a case the results often will be deplorable. An utterly distorted performance will mark the "achievement," because the maze of unnecessary annotations, of constant unwarranted changes of tempo, of some very questionable pedalling, will so bewilder the poor student that he or she, "for all the trees, will not be able to see the woods."

What was necessary for the understanding and interpretation of the work of a great genius he usually put in himself, and certain *intangible* effects, such as a slight rubato, a breath or hesitation in the proper place and in the proper amount, which together make for a highly artistic performance, are best left to the advice of a good teacher.

There are so many intangible things which a great artist does that express his personality as a recreator. But, just because they are intangible, one must beware of imitating them, for as the French saying goes, "from the sublime to the ridiculous there is only one step." In music this step narrows to a hair's breadth. In some instances the lingering on a note might be the expression of pure sentiment. If that lingering is overdone for a particle of a second, it becomes cheap sentimentality.

Intangible things cannot be marked down in the music because, the moment they are put on paper, they become tangible. I have many times suggested to a pupil a slight slowing down or hesitating before the entry of a new theme, with the result that it was always overdone. Finally, after several trials, I told him in exasperation, "Forget what I said—play as you see it printed." And then I got what I wanted.

"Improving" on the Composer

Some editors are sincere in their efforts; others try to put themselves above the poor composer. There is the one who, years ago, "corrected" the portentous E flat in the introduction of Chopin's Ballade in G minor to D, because in his narrow mind of a conventional musician he could not see that this E flat was the whole thing, that it presaged disaster.

Perhaps he is the same who, in the D minor Prelude of Chopin, could not bear the originality of the step of a third from C down to a repeated A (at the end of the first phrase), but in the simplicity of his one-track mind had to fill in a B flat!

From all that was said above, the conclusion would logically be that "editing"—if any—should be restricted to fingering and pedalling, also occasionally to correct metronome marks. But even this has to be taken with a good grain of salt.

Take fingering: very few editors are capable of forgetting themselves enough to put down one which fits an average, normal hand. Most of them are concert pianists with a marked preference for fingering which suits their hands, but would be rather awkward for those of the average student. And forced directions of this sort have been the cause of downfall in many instances. So the teacher often has to step in and change the "edited" markings.

Use vs. Abuse of the Pedal

As for pedalling, I am against all methodical pedal marks prescribed by an editor. Students may be trained by an attentive and sensitive teacher to become "pedal-conscious" so that this gradually will become a subconscious action.

After all, the rule for good pedalling is very simple: change pedal as many times as is necessary to avoid blurs—unless the blur is intentional and essential, as in impressionistic music. Of course, there are many subtleties in the great art of pedalling which should be gradually brought to the attention of the student.

It is interesting to note that Debussy, the most scrupulous editor of his own works, hardly ever put down instructions for pedalling. He left it to the good taste of the experienced musician. And Brahms, also very careful in editing his own music, marked pedalling only in instances where he thought it necessary for a special effect. Here the musical background and good taste of the experienced teacher will have to be the deciding factors.

Omaha Music Clubs List 1943-4 Season Events

OMAHA, NEB.—Omaha music clubs have announced their concerts for the coming season.

The Tuesday Musical Club has engaged Helen Jepson, Metropolitan soprano; the Budapest String Quartet; Robert Casadesus, French pianist; Gregor Piatigorsky, cellist, and Leonard Warren, baritone of the Metropolitan Opera.

The Morning Musicale: Don Pasquale. Donizetti, under supervision of Ernest Hutcheson, with Gean Greenwell, director and narrator; Regina Walters, soprano, and Jess Walters, baritone; Jane Young, Omaha pianist; Mary Becker Trio, violin, cello and piano; and Frances Magnes, violinist.

The Omaha Civic Music Organization, which sponsors the Omaha Little Symphony Orchestra, has announced its first concert with Marian Anderson as guest artist in November. Richard E. Duncan, conductor, is in uniform, stationed at Fort Crook, near here. He will direct as long as possible. The customary series includes three concerts.

Ak-Sar-Ben has engaged Grace Moore for its closing outdoor program in September. HENRIETTA M. REES.

Musical Courier Editor Sells War Bonds

Opening the Third War Loan on Sept. 8, radio station WQXR, New York, put on an all-day campaign to help in the sale. Musical programs, speeches and interviews with war heroes and other celebrities were presented, with Leonard Liebling, editor-in-chief of the Musical Courier as master of ceremonies. Orders for the bonds poured in after each session and $98 000 was realized as the result of the WQXR patriotic endeavor.

Jennie Tourel Appears in Koussevitzky Series

LENOX, MASS.—Jennie Tourel, mezzo-soprano, was heard in an unusual program, delivered with histrionic skill and opulent voice, on Aug. 25 in Sedgwick Hall. This was the third in the series sponsored by the Koussevitzky Music Foundation. Following Miss Tourel's singing of Rachmaninoff's Floods of Spring, Dr. Serge Koussevitzky came forward to congratulate her personally. A suite of five children's songs by Mr. Bernstein, Miss Tourel's accompanist, was sung as an encore. Richard Burgin, concertmaster of the Boston Symphony was the associate artist. Miss Tourel came here from a concert at Mount Holyoke College, where she appeared under the auspices of Les Entretiens de Pontigny. R. C. N.

Photo by Maurice Seymour

FLORIA CAMPBELL

sang Marguerite in Faust in a recent Michigan City production directed by Anna Fitzu, her teacher.

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BOOK

THE CHILD BACH, by Lottie Ellsworth Coit and Ruth Bampton, Theodore Presser Co. 35c.

This is the final book of a series. The authors recognize a certain responsibility on the part of the teacher in developing a love of music in children. There are directions for making a miniature stage and suggestions for a playlet. A good approach to the classics for second and third year students.

FOR PIANO SOLO

FOUR BREVITIES, by Felix Guenther. Mercury Music Corp. 50c.

In Dr. Guenther's article, which appeared in the August issue of this magazine, he set a high standard for beginners' pieces The four new pieces are consistent with his views on the subject. The composition of pieces in the modern idiom for children presents some problems which are expertly solved by contrapuntal and chromatic treatment. The teacher will be quick to recognize their high educational value and their place in the balanced diet of teaching material.

SKYSCRAPERS, by H. P. Hopkins, Edward Schuberth and Co. 50c.

An impression of the towering beauty of the skyscrapers. There is a technic to be acquired from this piece. Its broad style with massive chords hovering over a resolution is modern and yet within the boundaries of popular taste. Assign to fourth and fifth grade students.

THE ARAB HORSEMAN, by Hazel Cobb. Clayton F. Summy Co. 35c.

For the second grade student an experience in phrasing and dynamics. The simplicity of both sections make the piece valuable for speed development. The cover is designed to intrigue the youngster and he will find the piece even more thrilling.

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MUSIC FOR CHILDREN, Twelve easy pieces for piano by Serge Prokofieff. Am-Rus Music Corp. $1.

These pieces should be chosen in the order of their appeal to the student. For the adolescent, Regrets, Waltz, Evening and Moonlit Meadows may be assigned in this order. If played artistically for our younger students these charming pieces will make a place for themselves and lead to an appreciation of the best in modern music.

THE STARS AND STRIPES FOREVER, by John Philip Sousa, arranged by Bruce Carleton. The John Church Co. 30c.

Here is a "reward" piece for the beginner. No pains have been spared to keep the arrangement of this march classic within the first grade of difficulty for the average child. Con Pedale and all doors and windows wide open.

EENA, MEENA, MI-NA-MO!, by Frederic Groton. Edward Schuberth & Co., Inc. 30c.

This first grade waltz, with its left hand melody, will be welcomed by the student. The reason for its title may be found in the first four measures of melody. Or was the composer thinking of the ease with which his melody is changed from one key to another and again given a setting of modern harmonies? Much has been done with little material, and the result is a good teaching piece.

POLKA DOT POLKA, by Sarah Coleman Bragdon. The Composers Press, Inc. 30c.

This piece is adapted to modern teaching principles for the pre-school child. It is an easy first year piece in polka rhythm which may be taught by rote. Use of a free arm movement will be of help to the tiny student.

IT'S FUN TO COUNT, by Eric Steiner. Schroeder and Gunther, Inc. 60c.

Twelve studies in keyboard rhythm, grade 2 or 3. Counting is necessary until the student acquires proficiency in rhythms as well as knowledge of note values. In literature one sometimes encounters a bit of wisdom of which he may say "Why didn't I write or say that. I've thought it so many times." Many teacher-composers will think that of this new book. The need has existed for it. May we have many more of these specialized publications.

MARCHING ALONG TOGETHER, by Edward Pola and Franz Steininger. Simplified arrangement by Hugo Frey. Robbins Corp. 50c.

This piece has been of real help in the war effort. The arranger has contrived an arrangement without octaves, which is at the same time easy and interesting. Many students of early high school age are still in this grade due to a late start in music study. For these and many others the new arrangement will prove an incentive to practice.

SOFTLY BLOWS THE WIND, by Ada May Piaget. The Willis Music Co. 30c.

There is no greater incentive for harmonic analysis than a piece which lends itself to this treatment. Here is the piece —early third grade. Beautifully done. Congratulations to the composer on "suggestions for learning."

THE WHISTLER AND HIS DOG, by Arthur Pryor. Arranged by Maxwell Eckstein. Carl Fischer, Inc. 40c.

Three pages, key of C major, 6/8 rhythm, grade 3C. Yes, this is the familiar whistling tune. It should be good for a fishin' pole or at least a base ball from Dad. In Mr. Eckstein's careful editing its value as a study in phrasing becomes clear.

MY WISHING STAR, by Mae-Eileen Erb. Volkwein Bros. 30c.

Grade 1C, in the key of G major, 3/4 rhythm. The composer takes advantage of the modern beginner's familiarity with both clefs. A good hand crossing study and highly recommended for elementary pedal study.

THE SPANISH DANCER, by Cara Copeland. The B. F. Wood Co. 40c.

This little tango is an adventure in rhythm which the third grade student will find much to his taste. Its ingratiating melody recommends it to older students of limited technical attainments. A recital piece.

ETUDE, by Bill Gillock. Elkan Vogel Co., Inc. 35c. Three pages, grade 3, in the key of F major.

This perpetual motion study centres around the trill and the scale. It is a fine example of the etude. Within the confines of the form it is musical and atractive with that lasting quality so much appreciated by teachers.

TWO HEARTS IN ¾ TIME, by Robert Stolz. Adapted by Henry Levine. Harms Inc. 50c.

A diversified list of teaching pieces is the best insurance against boredom on the part of the student. This arrangement of the typical Viennese waltz is slightly harder than the original song form but much more interesting to teachers. The triplet arpeggio and broken chord figures place the piece in late third grade or over.

THE TIN PAN PARADE, by Stanford King. The Boston Music Co. 30c.

Two pages, grade 2C or 3., in the key of C major. Here is a cheerful march tune which would make an excellent assignment for a boy or girl scout. The two note group of chromatic thirds are excellent technic and may be prepared separately.

IN A DONKEY CART, by Bernice Rosner. Muischord Publications. 30c.

A study in rhythm, grade 2, in the key of G major, 6/8 rhythm. A satisfying melody sings to the rhythm of the Donkey Cart. The added features of verbal description and meticulous editing place this number high on the list of good teaching pieces.

MUSIC AT THE FAIR, from The Fair of Sorochinsk, by Moussorgsky, arranged by Frederick Block. Edward B. Marks Corp. 60c.

This is festival music. The marking, *Scherzando giocoso,* expresses the festival spirit which must be kept in mind by the performer. A timely arrangement and good recital material for the fourth grade. The student will benefit from the work in octaves. Much of technical advancement may be traced to the piece to which the student responds and to which he devotes his energies.

THE SAND BOX, by Myra Adler. Harold Flammer, Inc. 25c.

In this piece for the first year student the position for each hand is shown at the beginning. By reading these notes, the student is prepared for reading the pieces. The cover design identifies the piece with the child's world, and the music and accompanying words will not disappoint him. The staccato tones are played slowly, allowing the large movements which are preferred in the first study of this problem.

DUETS

LET'S DANCE AWHILE, by Sarah Elizabeth Pond. G. Schirmer, Inc. 75c.

Here is the answer to the question, "What piano duets can I use for recital?" Of about third year difficulty, this suite of five one-page duets also provides material for two students in one family. It is suggested that students may change places at the piano to give each the experience of reading in two treble or bass staves. Each piece is independent of the others, and each is an attractive and musical composition. The five dances are Square Dances, Minuet, Hungarian Dance, Dreamy Waltz and Gavotte.

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LIEBESLIED AND LIEBESFREUD, by Fritz Kreisler, arranged for two pianos, four hands by Guy Maier. Charles Foley Co. Each set of two copies 80c.

Mr. Maier is well known to the public as a member of the famous two-piano team, Maier and Pattison. He is better known to teachers by his classes in many cities. These are excellent concert arrangements for late third grade or over. Each student gets a chance at the melody.

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MUSIC IN A RUSSIAN FACTORY.

Children in the kindergarten of a manufacturing plant organize an impromptu rhythm band to honor K. Chukovsky, a well-known author of children's books.

BERNICE FROST SAYS . . .

The National Anthem

Last season, several mothers asked that their children be taught The Star Spangled Banner—none of them being sufficiently advanced to play it well. I suggested we wait awhile before learning it. The fall season is approaching and I shall be obliged to meet this request again. The pupils are still not ready to play the Anthem, but I think I shall let them work on it. What would you do in this situation? G. G.

I agree with you definitely. Every piano pupil should be given an opportunity to learn the National Anthem. There are many easy arrangements; if certain measures are too difficult, they can be taught by rote. The pupils will learn much from this song and will work diligently at it. Teach them the words; and choose the key of A Flat, A, or B Flat.

The authorized editions mark the chorus to be played more slowly than the verses, but pupils can play it at one tempo throughout. It must not drag, and I suggest a tempo not slower than a quarter note to 100 M. M.

Every pupil should also be able to play America. This being much easier, the very young beginners enjoy playing it and it is easily taught by ear or rote, if pupils cannot read it by note.

The First Pedaling

How soon would you introduce the pedal to an adult beginner? V. O.

Present the pedal to pupil as soon as possible. In the very first lessons it is well to give the adult a solo covering the keyboard, and this necessitates use of pedal immediately.

Modern Music

Do you approve of giving first grade pupils modern music? Three of my beginning pupils, about seventeen years old, are constantly asking for modern pieces. Frankly, I know of none easy enough for them. Do you have any to suggest, and would they have teaching value? Would pupils be inclined to dislike the classics if they studied some modern music? L. M.

Your questions are most timely and could make interesting discussion as I find piano teachers divided in their thought on this subject. First, I would be sure that your pupils really want modern music, as we understand the term. I have been misled in this, only to find that what my pupils actually wanted was music in the popular modern idiom. There are many solos suitable for late first grade. Look over numbers by Gretchaninoff, Satie, Rebikoff, Bartok, etc. As to their value and usefulness, you will have to consider your pupils individually and decide for yourself. Pupils generally find the classics refreshing after working on modern music.

New Solos

So many times the pupil is enthusiastic over a new solo, but after a few lessons tires of it, does not finish it, and consequently has nothing to play for members of the family, friends or in recital. The parents become dissatisfied and, I feel, they think it is my fault. How can I make the parents understand without making the pupil seem too much at fault? M. O. N.

I think you yourself have been more at fault than the pupil, since you say that it happens "so many times." Choose the new solos more carefully, be sure they are interesting, musical, not too long and, above all, not too difficult. Select two or three equally suitable and after playing them for the pupil, allow him to choose the one he likes best. If it is musical and within his grade, he is very apt to finish it. Remember the selection of teaching material is most important and takes much time. It cannot be done hurriedly just before the lesson.

Western University

This fall I shall have the directorship of the Piano Department in a western university. During the summer, the pupils whom I shall teach have played for me. They all play most unmusically and are in a tense and tight condition technically. Because they all play so much alike, I am sure it is due to their previous training, but since I am the first man to have this position, I do not wish to seem critical and fault-finding. Do you not think it justifiable for me to be truthful and tell these pupils what I feel about their previous training? J. C. B.

While you are undoubtedly correct in appraising your predecessor as an incompetent instructor, your concern now is to reconstruct, technically and musically, these students, as it were. Approach this task calmly; never tell them not to do so and so, but always tell them to do so and so. Speaking of their faults will only emphasize them. Find a good point, exaggerate it and be always affirmative in your teaching. You will soon show results that will speak louder than any words you now feel like uttering, and you will have remained loyal to your profession.

Two Against Three

Can you offer an exercise or some way to present to my pupils the playing of two notes in one hand against three notes in the other hand? Why does this seem to be so difficult with some students, even those of advanced playing? G. M.

There should be nothing difficult in presenting this cross rhythm. It really is not difficult. Try the scales, contrary motions, with three notes in right hand first. Count "one-two and-three" to right, left hand second note playing on "and" of "two"; or if you prefer words, use "smooth-smooth-ly-play" or any other words you may prefer.

A Good Educational Piece

Can you give me just a few points to keep in mind when I am selecting my supplementary pieces for my pupils? I do this carefully, but often find after a few weeks that the piece is not accomplishing the purpose for which I chose it. L. B.

It is interesting to me that so many letters received recently have concerned the selection of material. I suppose it is because we are all preparing for the new season. There are many requirements a good educational solo should meet. Keep in mind these three and I am sure they will be helpful: the solos must first be good music; second, have an educational purpose, and third, be within the pupil's age, ability and interests.

Switzerland Has Festival

Zurich

In the midst of universal war, Switzerland still affords a haven and a fertile soil for art. This summer the Municipal Theatre of Zurich summoned distinguished audiences for a number of festival opera and dance performances. The program included four operas, two operettas, and a ballet given by the Paris Grand Opera.

The productions included the seldom-heard Alceste of Gluck, Wagner's Walküre and Tristan, and the last work of the Swiss composer Othmar Schoeck, Schloss Durande. The operettas were Paganini and Land des Lächelns by Lehar. Conductors of the orchestra were Robert F. Denzler, Carl Böhm, Victor Reinshagen and Louis Fourestier.

Kirsten Flagstad, who sang Alceste, Brünnhilde and Isolde, excited applause seldom heard in our opera house. The splendid voice of the artist, and her histrionic expression, held the spectators breathless. Maria Mueller as Sieglinde, congenial in voice and appearance, was a worthy partner, as were Max Hirzel (Siegmund), Max Lorenz (Tristan), Fritz Koellner (Wotan), Georgine von Millinkovic, who showed great progress as Fricka and Brangäne. Zurich's own singers, Marko Rothmueller (Kurvenal) and Lubomir Vischeganow (Hunding and King Marke), upheld the high quality of the performances.

Lehar could not attend, but under the baton of Reinshagen his two melodious works, with Lela Bukovic and Max Lichtegg in the principal parts, as well as the Paris ballet with Serge Lifar and his dancers, were presented before sold-out houses.

Schoeck's last opera found great interest, although this creation of the more refined type of modern style did not convince everybody. The orchestra, conducted by Denzler, performed its difficult part, and the singers did their utmost to bring the work to a success. Julia Moor, Lichtegg and Rothmueller in the principal roles lent to the opera their splendid voices. The *mise-en-scene* by Director Schmid-Bloss and the *décors* by Theo Otto were excellent.

JOSEF KISCH.

Georges Miquelle Weds Helen Robison

ALBUQUERQUE, N. M.—Helen Elizabeth Robison and Georges Miquelle, cellist, were married at the Presbyterian Church here on Aug. 31 by the Rev. Ryden. Mr. Miquelle, prominent as a solo artist and as first cellist of the Detroit Symphony, has had charge of the Albuquerque Festival for two years. Mrs. Miquelle is the daughter of Mr. and Mrs. McKee Robison of Detroit, the latter known in concert management circles as Vivian Gilpin Robison. The bride studied painting at the Chicago Institute of Art. Mr. and Mrs. Miquelle, after spending September in Colorado and New Mexico, will reside in Detroit.

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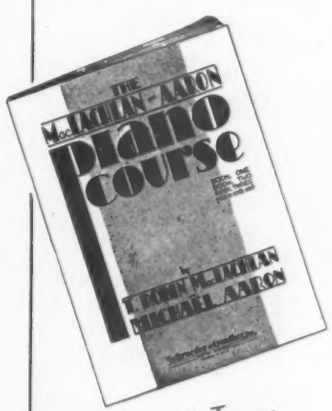

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SONGS OF MANY WARS, from the 16th to the 20th Centuries, arranged and edited by Kurt Adler. Howell, Soskin, Publishers, Inc. $3.

Inspiring for these times is Kurt Adler's collection of stirring martial songs of many ages and nations, including interesting unpublished ones of our allies in the present conflict. Mr. Adler has made practical piano and voice versions. A running commentary explains the historic backgrounds under which they were composed.

The book contains 37 works up to and through World War I, while the later interim and the war of today account for 27 others, including rare songs of the Russians, Czechs, Chinese, Norwegians and Yugoslavs, sung today in defiance of the Nazis. There are simple English versions, and the first stanza of the original text is included at the end. A fine, exciting tonic for freedom-lovers of all lands.

Pulitzer Prize Score By Schuman Issued

A FREE SONG (Secular Cantata No. 2), by William Schuman. G. Schirmer, Inc., New York. 50 cents.

With a text adapted from poems by Walt Whitman, Mr. Schuman has contrived a truly rousing work for a chorus of mixed voices which won for the composer the 1943 Pulitzer Prize for Music. The composition is divided into two parts, the first of which has as its main themes Long, Too Long, America, and Look down, Fair Moon, while the second part is entitled Song of the Banner. The work is solid in structure, original in idiom, and builds to several stirring climaxes. It is a timely number; a good performance would bring certain success on any choral program.

FOR VOICE AND PIANO

SELECTED SONGS, By Joseph Marx. Associated Music Publishers, New York. 60 cents.

A sheaf of ten songs (medium and high voice) by a modern Austrian composer owning the proud distinction of being programmed by our best vocalists, with Brahms, Schubert, Schumann, Strauss and other masters of the Lied. The Marx songs, provided with English translations of the texts, handle the voice perfectly and cover a wide range of moods based on poetical lyrics of exceptional appeal.

LILY PONS SONG ALBUM, edited by Frank La Forge. Carl Fischer, Inc., New York. $1.50.

A tasteful selection of eighteen lyric and coloratura numbers which Lily Pons has been featuring in her repertoire. They are for high voice and the foreign texts have English translations.

IO TI LASCIO, O CARA (I Must Leave Thee Now, Beloved), aria for low voice with piano or string orchestra accompaniment, by Mozart; piano arrangement by A. Walter Kramer. Score and parts for string orchestra to be rented. Galaxy Music Corp., New York; 50c.

This is a free-flowing and quite delightful aria by Mozart, with warmth and poignancy, especially in the touching final phrases. It has been given an effective piano accompaniment. Vocally, it requires considerable precision, though on the whole it is fairly simple in style. The English words are by Sydney Biden.

TO THEE, O HEAVENLY FATHER, based on the song Das Wirtshaus by Franz Schubert; with Sacred English text by Francis Rogers. Galaxy Music Corp., New York; 40c.

One of a series of Schubert and Schumann songs which Mr. Rogers, distinguished singer and teacher, has changed from secular to devotional works. Whether the composer was wholly in accordance with such a plan can hardly be known at this late day, but certain it is that many composers themselves switched melodies to other texts in similar manner. The solemn, simple strains of this song lend themselves well to hymn-like expression. The work is markedly sincere and easy to perform. Range, E to F.

SPRING WILL COME (WHEN I LOOK IN YOUR EYES), words by Margaret Bristol, music by Walter Golde. Chappell & Co. Inc., New York.

A love song of popular sort, which promises that the singer will meet his beloved again when "the long winter is over." The poem exalts Nature in a manner to add a glamorous air to a lilting tune. It is written most effectively, with wide range and a sweep that is appealing, and has definite qualities that would make it useful for stage or radio. Range, C to E flat.

HALL JOHNSON SONGS, arranged by Johnson. Carl Fischer, Inc., New York. 50 cents each.

Three recent numbers are Give Me Jesus, My Good Lord Done Been Here, John Henry. The last-named is a traditional Negro work song, the others are spirituals. Appealing music, set with fine judgment and skill.

Atmospheric Songs of Spain by Jean Berger

VILLANESCAS—LA MADRECICA (Little Mother), LA MARIQUITA, EL CALLEJON (The Narrow Street), and EL DESPECHADO (The Enraged One). G. Schirmer, Inc. New York. 50c. each.

Four finely colorful and atmospheric songs to Spanish and English texts are Jean Berger's settings of poems by Eduardo Blanco-Amor. These have all the pride, arrogance, sentimental sighing and fierce disdain of the Iberian male, and the subjects are inimitably mirrored in the music. The first song is highly spiced, rhythmically exacting, while the coquettish charms of Mariquita are portrayed in a subtle dance lilt with exotic cadences, the mood of the Narrow Street is highly amorous, and the taunting final song, also in dance rhythm, tells a beauty contemptuously that she did well to marry an old Count, but ends with a practical offer that the singer would be a most sincere and tender lover. The vocal ranges are, respectively, D to B flat, D to A, C to B, and F to A (optional high C). The piano accompaniments are highly energized and fairly exacting.

SATB

THREE CHORUSES FROM ALICE IN WONDERLAND, by Irving Gifford Fine. M. Witmark & Sons, New York. 18, 16 and 18 cents.

The Lobster Quadrille, Lullaby of the Duchess, and Father William are the themes selected by Mr. Fine, assistant conductor of the Harvard and Radcliffe Glee Clubs. He has of course retained the original Lewis Carroll verses with all their sparkling wit and whimsy, qualities also present in the music, which is modern in harmony and feeling. These choruses should appeal to vocal foursomes as sure applause-getters.

TTBB

CARILLON OF KHARKOV, a choral paraphrase by Samuel Richards Gaines of Arensky's Basso Ostinato for piano, Op. 5, No. 5. J. Fischer & Bro. The setting needs tenors of range and bassos who can plumb depths. The steady rhythm ideally reflects the text which Mr. Gaines provides. Phrases are carefully indicated and the change from 5/4 to 6/4 proceeds easily. The "dong, dong" unison builds effectively into a brilliant six-part conclusion. Male glee clubs should welcome this new item.

ERNESTO LECUONA, noted Cuban composer, has signed a contract with the Edward B. Marks Music Corp., for the exclusive publication of his compositions. Five of his new works are shortly to be published by this firm. Some of them Mr. Lecuona will perform on Oct. 10 at his Carnegie Hall concert in New York.

FOR ORGAN

AU SOIR DE L'ASCENSION (On the Evening of the Ascension of our Lord), by Fr. Benoit, Abbaye St. Maurice et St. Mair, Luxembourg. J. Fischer & Bro. 75c.

Entitled a "poem for organ," this work starts in a *tristezza* mood, moves to an Alleluia in the eighth mode and then a celestial-like triplet figure on the manuals against a rising statement in the pedal. A *maestoso*, with full organ, portrays the "sorrows turned to joy" before a *misterioso* episode of five measures depicting the actual ascension brings the work to a close, *ppp*.

CHORALE PRELUDE, AUF MEINEN LIEBEN GOTT, and Fugue in A Minor, by J. S. Bach, tr. for the organ by T. Tertius Noble. Galaxy Music Corp., New York, 75c.

The present covers enclose both the brief chorale prelude, found among 18 in a MS. of Krebs, Bach's pupil, and the

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massive Fugue. It is not clear, according to Roitzsch, who edited the set, whether the theme, canon or both of the first are by Bach or whether Krebs had a hand in them, but in any case, the erudite little work is rewarding. The lively fugue which follows is of larger scope, and has a notable vitality and ingenuity.

CHANCEL ECHOES, compiled and arranged by William M. Felton, with special registration for Hammond Organ. Theodore Presser Co., $1.

Several familiar numbers, not originally for organ, are included and the arrangements are not too difficult. For electric or pipe organ, this is an interesting and worthy repertoire addition.

FOR CELLO AND PIANO

FIFTY EASY MELODIES FOR THE CELLO IN THE FIRST POSITION, compiled by John Craig Kelley and edited for Cello by Adolph Kramer. Oliver Ditson Co. (Theodore Presser Co., Distributors). $1.25.

Various folksong arrangements are included in this volume as well as small pieces by Mozart, Weber, Schumann and Reinecke. The piano accompaniments could be handled by a third grade student. This same compilation has also been published for violin.

FOUR SONGS WITHOUT WORDS (Longing, Contemplation, Solitude, and Forgotten), by John Bass. Edward B. Marks Music Corp., New York. Each, 50c.

Suave and tuneful mood numbers are these four works, which bear a dedication to Joseph Schuster. They gain considerably in eloquence from the vibrant voice of the solo instrument. Mr. Bass has written with sufficient contrast in melodic pattern and key to give each of them an individual cast. He shows again that he has a genuine flair for melody of a tasteful sort and a fine sense of form. They are not taxing for the performer.

FOR PIANO SOLO

EL BEJUCO and EL INDIO, by Paul Bowles. Mercury Music Co., New York. 40 cents.

Here are two short stylized pieces. El Bejuco, reminiscent of a popular Mexican song, requires a flexible wrist and an eye on the time signatures which change constantly. El Indio, a dance based on Latinized Mexican-Indian material, has two distinct sections, the first of which is crisp and heavily accented, while the second part is composed of long legato phrases followed by a few bright closing chords.

SYMPHONIC METAMORPHOSES OF THE TREASURE WALTZ from the Gypsy Baron by Johann Strauss; arranged for the left hand alone by Leopold Godowsky. Carl Fischer, Inc., New York. $1.50.

Hands off, for any but virtuoso players Twenty-one pages of intricacy in technic, harmony and counterpoint, but filled with melodic beauty and the most graceful kind of writing, in the best vein of the gifted Godowsky.

CUATRO DANZES (Paso Arrogante, El Torero, La Pavonada, Tango Cubano) by Francisca Vallejo. Theodore Presser Co., Philadelphia. 30 and 35 cents each.

These four dances are descriptive, rhythmically interesting and colorful. Of moderate difficulty, they are excellent for the rather advanced student recital and for the dancer who is in search of new music of this character.

PRELUDE, by G. Birukoff, op. 9, edited by Frederick Block. Edward B. Marks Music Corp., New York. 50c.

A graceful *allegretto* conceit, to be played *leggiero*. This has a Puckish quality, with use of chromatic ascending figures, and in general a strong sense of design. It has fingering directions.

DANCE OF THE COMEDIANS, from The Bartered Bride, by Smetana. Edward B. Marks Music Corp., New York. 60c.

A simple piano version of the zestful and inimitable dance of the Czech "tumblers." It makes a solo seven pages long.

WITH THE PUBLISHERS

A coming G. Schirmer issue which should arouse more than passing interest is a new work by Arnold Schoenberg, scored for speaker, string quartet or string orchestra and piano. Titled Ode to Napoleon, it is based on a satirical text by Lord Byron which Schoenberg may have selected because of its anti-Hitlerian flavor. The work will be given its world premiere early in the season by Dr. Artur Rodzinski and the New York Philharmonic . . . Commando March, PFC Samuel Barber's first composition scored for band, will also be published by G. Schirmer. This work, no doubt, is the result of the composer's reaction to military life.

■

From Associated Music Publishers comes more news of Schoenberg. He is reorchestrating his Verklärte Nacht, which was originally composed in 1899 as a sextet for strings, but later was played widely in a string orchestral version. Another of his works of the same period too rarely performed in this country is the Gurre-Lieder, for soloists, chorus and orchestra.

●

Domenico Savino is now working on a Cavalcade of America, a sequence of tone pictures based on historic events, to be published by Robbins Music Corp. . . . Heavenly Music, a Metro-Goldwyn-Mayer two reel musical, which depicts the classics as the origin of swing, was awarded a plaque by the National Film Music Council of the National Federation of Music Clubs. Leo Feist publishes the title song . . . The theme song, Tomorrow (When You Are Gone), from the Warner Bros. film The Constant Nymph, has been published for vocal solo by M. Witmark and Sons.

■

Hymn to the United Nations, a marching song, with music by Ida Elkan and words by Rev. Ralph S. Thorn, has been accepted by representatives of the United States Army and the United Nations organization for use in the camps and other service centers.

●

Pvt. Richard Franko Goldman has written to his publisher, Leonard Feist of the Mercury Music Corp., that he is hard at work composing a Siciliano which he is calling the Badoglio Bounce.

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First Piedmont Arts Festival Attracts Winston-Salem Throng

WINSTON-SALEM, N. C.—The first of an annual series of Piedmont Festivals of Music and Art was held here recently in Reynolds Memorial Auditorium, under the musical direction of George King Raudenbush, founder and conductor of the Harrisburg, Pa., and Toledo, O., Symphony Orchestras. Flotow's Martha was sung in English the first day, a concert by the Festival Symphony Orchestra of 80 players took place the following day; subsequently Haydn's The Creation was sung by the chorus of 200 and North Carolina soloists.

The cast for Martha included Jean Davis, Winston-Salem soprano, who sang with clear voice and acted with spirit in the role of Lady Harriet; Elizabeth Jensen as an expressive and musicianly Nancy; John Toms, whose Lionel had stage authority and whose singing of Ah, So Fair was long applauded; Sherman Smith, a bluff and attractive Plunkett, whose version of the Drinking Song was popular; Oscar Richardson as the "heavy" Sir Tristan, and Robert Magin as the Sheriff. Clifford Bair had trained the ensemble thoroughly, and dancers directed by Mrs. Erika Vincent enlivened the fair scene.

In the orchestral concert, Dr. Raudenbush gave effective versions of Schubert's Unfinished Symphony, the 1812 overture of Tchaikovsky, in which the bands of the city schools took a spirited part, and a waltz by Johann Strauss, while Dorothy Newhouse, violinist, pleased with her expert performance in Tchaikovsky's Concerto. As an encore Sousa's Stars and Stripes Forever was added.

The performance of The Creation enlisted chorus and orchestra and a splendid trio of soloists, including Amelia Hall Cardwell, soprano, a pupil of Mrs. Henry Hadley of New York, whose coloratura singing was notable; Mr. Toms and Mr. Smith who again gave evidences of their musicianship and fine voices. The Piedmont Festival Chorus gave some of the best choral work ever heard here. Dr. Raudenbush's conducting was of fine authority.

P. N.

DR. JOHN WARREN ERB

was a judge at the Chicago Music Festival vocal finals with Giacomo Rimini of the Chicago Opera Company and others. Dr. Erb has moved his New York studios to larger quarters.

N. Y. Music Centre Opening Postponed

Deferring of the opening of the new City Centre of Music and Drama in New York until Dec. 15 was announced by Mayor La Guardia in a radio address on Sept. 12. The Mayor also announced appointment of Harry Friedgut as managing director.

Mr. Friedgut has been managing director of the Griffith Music Foundation of Newark, N. J., since its inception in 1938. Under his direction have been the concerts of the Essex County Symphony and various concert and recital courses, as well as the recent opera festival presented there by Giorgio D'Andria.

Although Mayor La Guardia did not explain the deferred opening, originally planned for Oct. 1, it is known that conferences have been held with the OPA seeking release of materials to make necessary changes in Mecca Auditorium, which will be the home of the City Centre.

Large Fund Pledged

More than $60,000 has already been pledged to underwrite the first season. Newbold Morris expects that this fund will reach the $100,000 mark before the doors are opened.

Among the groups which have pledged financial support, arrangements are being completed for the block purchase of tickets for attractions. Mr. Morris stressed the fact that popular prices must prevail.

"We learned through our WPA concerts that there is a vast audience which appreciates the best things in the arts, but which cannot afford the prices which prevail in the Metropolitan Opera House and other places," he said. "We want to reach these people and feel that we can do it in this manner. If this experiment succeeds, it will earn some money for the city from a building which is not producing revenue. If it does not succeed, it will mean to me only that we are a bit ahead of our time, because I have no doubt that the day is coming when we shall have municipal centres of music and arts throughout the country."

Aymar Embury, 2d., architect, has donated his services for refurbishing the building. The principal items call for improving the acoustics and the construction of a new apron for the orchestra. The exterior will not be touched for the present nor the dining facilities downstairs. Mr. Morris expressed the hope that two programs be given daily with the audience remaining for dinner between them. A suspended ceiling, general repairs and a new décor costing about $10,000 in all are included in the plans filed with the Building Department of the city.

The building, formerly owned by the Masons, several years ago housed the concerts of the New York Symphony conducted by Walter Damrosch, and has been used frequently for operatic performances.

New Work by Douglas Moore Heard on the Mall

The last concert of the series, New Wartime Music, which enlisted a number of choruses, bands and orchestras, took place on the Central Park Mall and at Prospect Park, Brooklyn, the next night. Featured in this concert by the National Orchestral Association, under Leon Barzin, was the New York premiere of a new Prayer for the United Nations, a setting by Douglas Moore of a poem by Stephen Vincent Benet, which was given its world premiere by the San Francisco Symphony and Municipal Chorus on July 25. Carol Brice, contralto, was the soloist. Rodolfo Cornejo, Philippine pianist, a pupil of Rudolph Ganz at Chicago Musical College, was heard in his Philippine Rhapsody No. 2, for piano and orchestra. Frances Magnes, violinist, played the Bruch G minor Concerto.

Cadman Works Featured Widely

Charles Wakefield Cadman is completing a composition for cello and piano based on the tragedy of Queen Carlotta and Emperor Maximilian in Mexico. The new score will later be orchestrated. Joseph Wagner, presented one of the numbers from Dr. Cadman's American Suite for string orchestra, as guest conductor on Aug. 11 at the Boston Symphony Pops. Word has been received from Ambassador Claude Bowers that Cadman's Symphony No. 1 was given this season at Santiago, Chile.

Cleveland Orchestra Mail Campaign Successful

CLEVELAND.—For the first time in its history the Cleveland Orchestra Maintenance Fund Drive has been conducted by mail, owing to war conditions. Two weeks before its close, the Musical Arts Association announced a goal of $60,000 to have been reached. It was expected that the remaining $12,600 necessary for next season's expenditures, as well as for the twelve or fifteen summer Pop Concerts during June and July, would be forthcoming by the close of the campaign.

R. H. W.

Discuss Plan to Merge AFRA, Equity and AGMA

A plan to merge the American Federation of Radio Artists and Actors' Equity Association with the American Guild of Musical Artists was being discussed as this issue went to press. A committee appointed by Equity's council at the invitation of AFRA was studying the possible advantages to be gained by such an association. Lawrence Tibbett heads both the radio artists' union and AGMA.

Mme. Rabinoff's New Home

Soprano Anastasia Rabinoff, formerly of New York, now is living in Syracuse, N. Y., where her husband serves with the U. S. Engineers. Mme. Rabinoff has been making public appearances during recent months and winning praise for her voice and her interpretations.

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this year. Left to right, top row: Lee Haney, Jeanne Adams, Sybil Darby, Mary Spainhour, Gloria Bergs, Marie Scowcroft, Kathryn Slavich, Alice Richardson, Doris Hornburg, Fay Teetor, Virginia Kolk. Middle row: Dorothy Sloan, Dorothy Stewart, Frieda Boger, Miriam Day, Julianne Meier, Helen Houden, Eleanore Bennink, Harriet Carter, Rita McIntyre, Mary Simmons, Sara Lepore, Grace Matheu, Marian Tarter, Jane Marburger, Vanna Doglio. Bottom row: Sister Celine, Sister Corona, Sister Johanna, Henry Eisenkramer, Mr. Taylor, Ethel Mae Bishop, accompanist; Russell MacMeans, Sister Aidan, Sister Ida.

Brooklyn Music Teachers Conduct 2-Day Forum

Under the auspices of the Brooklyn Music Teachers Guild, an "open house," is to be held at the Brooklyn Academy of Music on Sept. 24 and 25 to discuss the "importance of music to the community." Exhibits of music, books and records, addresses covering various phases of music education and programs of chamber music, choruses, instrumental music and the dance will be given.

Lillian Resnikoff Wolfe, chairman of the program committee, announces that artists participating include Hans Barth, Charles Haubiel, Irving Mopper, Rudolph Gruen, Samuel Gardner, Paul Creston, Elza Marques, Carl and Augusta Tollefsen, Jacques Wolfe, Cyr de Brant, Ray Lev and the Bamberger Choral Society and Morning Choral.

Speakers to be introduced by Miles Kastendieck, round table chairman, include Raymond Burrows, Bernice Frost, Mishel Piastro, Samuel Gardner, Ruth Bradley, Elizabeth Robertson, Peter J. Wilhousky, Lawrence Perry, Dean Dixon, Maurice Lieberman, David La Vitus, Lady Robert Mayer, Edwin Hughes, Maurice Aronson, Angela Weschler, Stanley Chapple, Lucia Dunham, Howard Murphy, Paul Boepple, Marion Bauer, Dr. Ernst Hoffzimmer and Mrs. Gladys Graves.

McClanahan Resumes Teaching

Richard McClanahan, co-director with Gertrude McClanahan of the Riverdale Schol of Music, resumed fall teaching on Sept. 14. Mr. McClanahan's summer class was concluded with an extra lecture-recital at his home in Riverdale. Among those who worked with him were Beatrice Graf, Cleveland; Mrs. Amy Roberts, Detroit; Mrs. Elizabeth Barlow, Atlanta; Lucille Umbreit, Sweetbriar College, Va.; Mrs. Mary Armor and Mrs. Cynthia Heye, White Plains; Mrs. Elsa De Baun, Ridgefield Park, N. J.; Fluorette Zuelke, Appleton, Wis.; Florence Seelman, Brooklyn, N. Y.; Margaret Brindley, Rockville Centre, L. I.; and Miss M. Gordon Fraser, Jeanne Walsh, Sally Knight, Theodore Wilson and Pamela Hume of New York.

Alton Jones at Juilliard

An interesting and diversified program was presented on Aug. 3 at the Juilliard School by Alton Jones, pianist, in the series of artist recitals. Mr. Jones opened with three lesser known numbers, a Preludio by Arne, the sarabande from Partita No. 6 of Krebs and the Gigue from Loeillet's G minor Suite. Beethoven's Op. 81a sonata was followed by three Chopin preludes and pieces of Rachmaninoff and Debussy. The concluding number was Poulenc's Caprice Italien. Mr. Jones gave a scholarly reading of his program and showed sympathetic understanding of the contrasting moods and styles. His technique was brilliant throughout.

B. N.

Szigeti to Play Beethoven and Brahms Sonatas

Joseph Szigeti, violinist, will do the Beethoven violin-piano sonatas in a three concert series and the three Brahms sonatas in one evening in New York this coming season. The Beethoven series is scheduled with the Chilean pianist, Claudio Arrau, in the New Friends of Music programs in Town Hall, New York. The Brahms program is to be a feature of the chamber music of the New York People's Symphony Concerts. Andor Foldes will be at the piano.

Szigeti broke his vacation rest to be soloist at the opening concert of the new Pasadena Bowl series with Werner Janssen's Orchestra. On Aug. 22, he appeared at La Jolla for Nicolai Sokoloff's Magic Arts Society.

School and College Notes

For its sixty-seventh season, the Philadelphia Conservatory of Music, opening Sept. 27, has re-engaged Olga Samaroff, Allison R. Drake, Boris Koutzen, Elsa Hilger, Edna Phillips, Carolyn Diller, Clyde R. Dengler, Robert Elmore and Vincent Persichetti. The D. Hendrik Ezerman Foundation Scholarship tests, providing a piano scholarship with Mme. Samaroff, will be held Sept. 21.

•

Friedrich Schorr will train beginners and advanced students in Lieder, oratorio and opera roles at the Manhattan School of Music, New York, Janet D. Schenck, director. He also will give courses for advanced and professional singers, coaching roles in Wagnerian traditions. A scholarship for training with Julius Shaier in viola is to be awarded an advanced student.

•

Sascha Jacobsen has been appointed head of the violin department at Chatham Square Music School, New York, Samuel Chotzinoff, director.

•

The Music School of Henry St. Settlement, New York, opens its new year on Sept. 27. Grace Spofford, director, announces scholarships available in singing, violin, viola, cello, woodwind and brass.

Margaret H. Smith Returns

Margaret Henderson Smith, soprano, has returned from a two-months' tour of Southern cities. She appeared in numerous churches and at hotels in North Carolina and Virginia including Norfolk, Charlotte, Montreal, N. C., and Virginia Beach.

Photo by Marcus Blechman

LEONARD W. TREASH,

American bass-baritone, became head of the voice department on Sept. 1 at Baldwin-Wallace Conservatory of Music, Berea, Ohio. A bachelor of music from Cincinnati Conservatory, he also was graduated from Curtis Institute. For three seasons Mr. Treash sang at the Cincinnati Zoo Opera. He has headed vocal departments at the Delaware School of Music and Harcum Junior College.

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I See That

Lucile Yeakel, dramatic soprano, has returned from a two-month tour of Mexico which opened in Mexico City. Miss Yeakel, artist-pupil of Mme. Sascha André, gives a Town Hall, New York, recital early this season.

•

S. Lewis Elmer was named warden of headquarters chapter (New York) of the American Guild of Organists at the annual dinner-meeting. He succeeds Dr. Warner M. Hawkins.

•

Earl Wrightson, American baritone, who has been heard in opera, concert and on the radio, is in the South Pacific entertaining our troops.

•

Marita Farell, Metropolitan Opera soprano, sang Rosalinda in Die Fledermaus in San Francisco, starting Aug. 23, and later in Los Angeles.

•

William Hacker, pianist, and Stephan Hero, violinist, recently made their television debut in Schenectady over WRGB, the General Electric station. Mr. Hacker has been awarded a teaching fellowship at the Eastman School where he will complete his work for the Master of Music degree.

•

Simon Barere, Russian pianist, not heard in New York for a year, returns this season in recital on Dec. 8 at Carnegie Hall. Mr. Barere has been added to the artist list of the National Concert and Artists Corporation.

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Glenn Darwin, in Army, Sings on Service Programs

Pvt. Glenn Darwin, former Metropolitan Opera baritone, is stationed at Bolling Field, Washington, with the Army Air Force. He sings at chapel services, is heard on Saturdays over the 60 stations of the Red Network as soloist with the Army Air Forces Band, and makes weekly appearances at Walter Reed Memorial Hospital. With Pvt. Erno Valasek, violinist. Pvt. Darwin was soloist recently at the Watergate with the National Symphony Orchestra, Charles O'Connell guest conductor. Other appearances included Georgetown University, Washington Stage Door Canteen, Forest Glen Hospital, and a dinner tendered by Gen. Arnold and his staff to Sir Christopher Courtney, Air Chief Marshal of Great Britain. The baritone will be heard at the Washington premiere of This Is the Army film.

National Music League To Hold Artist Auditions

The annual Fall auditions for filling vacancies on the artist list of the National Music League will be held during the second week next month. Full information can be obtained from Anna C. Molyneaux, managing director, 9 East 59th St., New York 22, N. Y. Frances Hawkins, secretary of the Museum of Modern Art has been named president of the League succeeding John G. McCullough, now with the armed forces.

Al Hauser Photo

ASTOLFO PESCIA IN HIS NEW YORK STUDIO

surrounded by pictures of students and musical friends. Vida Blanche, coloratura soprano, artist-pupil, is active in London where she gave a concert for the London Musical Club to aid the Red Cross, and at Tavistock Little Theatre for Mme. Maisky's Aid to Russia Fund.

George Bolek Artists Heard in Varied Activities

Elizabeth Bolek has been guest artist on tour in Canada with the Columbia Opera Company singing Micaela and Marguerite. Florence Paula is a member of the company. Marguerite Mergehenn, soprano, Dorothy Gaphardt, contralto; Marvin Clark, tenor, and Carl Knepper, baritone, were heard over MBS in I Hear America Singing, the F.S.A. program, the first time a quartet was used instead of a chorus. Dorothy Dittmar, soprano, was soloist on the all-Gershwin program recently in the Music Dell with the massed bands of the Baltimore Municipal Department of Music. William Chalmers, baritone, leader of the Chapel Choir at Bainbridge Naval Training Station, was also heard at the Dell. Nancy Wehr sang Micaela in Quebec with the Columbia Opera Company.

George Thumser, baritone, has been engaged as soloist at St. Thomas Church, Philadelphia, and Marvin Clark, tenor, has been signed at Christ Church, Baltimore.

Staff Sergt. Henry Heinmuller, has been singing in churches and at different organizations in England. Corp. Wilbur Isaacs, bass-baritone, now in Algiers, was heard recently with the Army Show at Dallas, Tex. Corp. Paul S. Motz, bass-baritone, has appeared with a Special Service Unit in Australia, India, Egypt and Palestine. Pvt. Marshall Slade is soloist with the 14th Inf. Band. Robert Branen is singing in New Delhi. Lt. Carroll Hutton, stationed in Norfolk, is singing in churches. Corp. James Thumser, in Sicily, has formed a company glee club. These artists are from George Bolek's Baltimore, Md., studio.

Queena Mario Reopens New York Studios

Queena Mario, after a summer on an island in Lake Winnepesaukee, N. H., has re-opened her New York studios. In October Mme. Mario resumes her activities at the Juilliard Graduate School. John Baker, an artist-pupil, appeared twice recently on the Music for an Hour program over WOR, the last time with Annamary Dickey, Metropolitan soprano, as associate artist.

Lucie Lenox Studio Notes

Collins Bain, tenor, presented a program of old Scottish and modern songs for the Merchant Seamen's Club of New York on Sept. 1.

Pvt. Emery Darcy, Metropolitan Opera tenor, was soloist on Aug. 16 at Camp Upton for the Red Cross.

These artists are from the Lucie Lenox New York studios.

Max Jacobs Resumes Rehearsals of Young Men's Symphony

Max Jacobs, musical director, on Oct. 3 resumes rehearsals of the Young Men's Symphony Orchestra of New York. Auditions will be held that day and on Oct. 10 at 846 Seventh Ave. The ensemble, founded in 1902 by the late Alfred Lincoln Seligman, provides training for young musicians. Many graduates are now playing in major orchestras.

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This one's going to hurt!

Invasion comes high—in blood and money.

Part of the cost must be paid with human life. That means deep and lasting hurt for many and many an American family.

Part of the cost must be paid in cash . . . this September. And *that's* going to hurt, too!

The 3rd War Loan Drive is here!

To pay for invasion—to get the money to keep our fighting machine going—you, and every man or woman in America, are asked to invest in at least one extra $100 Bond in September.

$100 EXTRA, mind you—for *everybody!*

No man or woman can hold back. No man or woman can point to his Payroll buying and say, "They don't mean me!" No man or woman can say, "I'm already lending 10% or 12% or 20%—I'm doing enough!"

Sure—it's going to hurt. It's going to take more than spare cash this time—more than just money that might have gone for fun. It's going to take money you have tucked away. It's going to take part of the money we've been living on—money that might have meant extra shoes or clothes or food! Money that might have gone for *anything* that we can get along without!

Sure—it'll be tough to dig up that extra money. But we've got to do it—and *we will.*

We'll do it partly because of the look that would come over the faces of our fighting men if we should fail. We'll do it partly because the cheapest, easiest way out of this whole rotten business is for everybody to chip in all he can and help end it quick. We'll do it partly because there's no finer, *safer* investment in the world today than a U. S. War Bond.

But mostly, we'll do it because America is right smack in the middle of the biggest, deadliest, dirtiest war in history.

And we're Americans:

Back the attack with War Bonds

This space contributed to the Third War Loan Campaign by

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